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"MACHINES."

AT THE ARTS THEATRE.

A modern play in ten scenes, by Reginald Berkeley, presented at the Arts Theatre Club on Thursday, Nov. 6.

Mr. Macalister	Brember Wills
Col. Willoughby	George Zucco
Joyce Willoughby	Marie Ney
Blackett	Cecil Calvert
George Templer	E. Howard Templeton
Arry Paine	George Carr
James Mansell	Edmund Willard
Two Quarrelling Women	Gwladys Evan-Morris and Esme Duff
Lizzie Mansell	Cherry Hardy
Henson	Roland Culver
Miss Patten	Ursula Bennett
Summerscales	J. Leslie Frith
Lord Bouverie	Frank Cochrane
Glenister	Graham Stuart
Commissionaire	Ambrose Day
Superintendent Viner	Roland Culver
Policeman	Charles Dering
The Judge	Brember Wills
Usher	J. Aubrey Stanley
Clerk of the Court	George More O'Ferrall

Producer ... Henry Oscar

There is a good deal that can be criticised in Captain Berkeley's play, but the first thing that must be stated is that "Machines" kept the audience intensely interested for the whole of the evening. This is no little achievement for a piece that is concerned with questions of capital and labour. It could not have done so if the play had been concerned more with ideas than people. What the author has succeeded in doing is to interest us in a number of human beings and through them in a great social problem.

The dramatist must, of necessity, be concerned chiefly with character, and the protagonists in "Machines" are well drawn. James Mansell, with his fanatical belief that the workmen should have a share in the control of the machines of industry, is not merely a syndicalist tract. He is recognisably human. One can believe in his sway over the mechanics in the factory, and in Joyce Willoughby's immediate response to the cause he proclaims with some eloquence in the second scene. It was a trifle more difficult to accept the love affair between them, which was a somewhat conventional device to bring about his downfall at the end. But the chief difficulty was to relate Mansell to a great national movement which could call a general strike and even perturb the innermost sanctum of the "Daily Tribune." It is true that oak trees grow from acorns, but on the stage it is not easy to suggest the growth. If Mansell's lieutenants had inspired more confidence it would have been possible perhaps to believe in the movement.

Many of the individual scenes are excellent. The first meeting of the workmen was well produced, but it would have been more convincing if the enthusiasm had been a trifle less hearty. After all, there was nothing startlingly original in Mansell's speech. Mrs. Mansell was well observed, her lines had a fine colloquial tang, and Miss Cherry Hardy, who acted the part, gave a little sketch that was full of authentic character. Except for one or two false phrases and some unnecessary references to the beauty of the night—true, people say these things, but in a play they have assumed an air of being part of a dramatist's stock-in-trade—the episode in the bedroom was well done. This was largely due to Miss Marie Ney's acting as the girl. Throughout the play she gave a performance of great delicacy and quiet beauty. It was not an easy task, but the actress's sincerity, dignity of bearing and fine appreciation of the author's intention gave credibility to situations that might not otherwise have rung true.

Possibly the best-written scenes were those in a newspaper office which for the first time were staged with a certain resemblance to the real thing, and one of the outstanding memories of the evening was Mr. Frank Cochrane's originally conceived and well-executed portrait of Lord Bouverie. It would have been even better if the actor had been sure of his lines on the first night. The subsequent action precipitated the audience too quickly to the Court of Justice in which Mansell is condemned to death for the murder of Joyce Willoughby, whom he strangles in a fit of frenzy, after he has been represented in the "Daily Tribune" as a man who seduced a wealthy girl for her money, suspended from the House of Commons, repudiated by his comrades, and—as he imagines—betrayed by the woman he loves.

"Machines" certainly deserves a place in the regular theatre, and there is every prospect that the short season at the Arts will be followed by a run elsewhere. Within the limitations of the small stage, Mr. Henry Oscar, the producer, and Mr. Aubrey Hammond, who designed the settings, did exceedingly well, and most of the acting was first-rate. Mr. Edmund Willard, as Mansell, suggested the granite-like strength and integrity of the labour leader, Mr. George Zucco brought reasonableness and common sense to the part of Col. Willoughby, Joyce's conservative father, and Mr. Brember Wills was good as the factory owner. There was a lively little study by Mr. George Carr, and others of Mansell's colleagues were well handled by Mr. Cecil Calvert and Mr. E. Howard Templeton. There was verisimilitude in the representation of the editorial side of Fleet-street by Mr. J. Leslie Frith and Mr. Roland Culver.

G. W. B.

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"THE HOUSE OF DANGER."

AT THE LYCEUM.

A play in three acts by Jack De Leon and Jack Celestin, presented by J. and D. De Leon at the Lyceum on Saturday, Nov. 8.

Geoffrey Hargreaves	Dennis Neilson-Terry
Maurice Hargreaves	Cecil Parker
Edward Seymour	Frank Royde
Bates	Ashton Pearse
Division O.	Tom Jones
Agatha Dawson	Marjory Clark
George Lightfoot	Spencer Trevor
Dr. Leonard Sands	Lyn Harding
Pears	Henry Carlisle
Division E.	D. J. Williams
Division H.	Walter Singer
Division Y.	Edward Henderson
Billie	Mary Glynne

Producer ... Reginald Bach

Above all a "thriller" needs to be competent and theatrically effective if it is to be successful, and "The House of Danger," which was presented at the Lyceum on Saturday night, falls considerably below the previous efforts of Messrs. Jack de Leon and Jack Celestin. One does not mind the play being a conglomeration of lurid nonsense, but one can object to a piece that fails to explain itself at the end. There were strange codes, electric switchboards, secret passages, sliding panels, removable mantelpieces, and, of course, pistol shots, but the important thing to know was what "The Colonel" had to do with the mad doctor and the gang of radium thieves. And the explanation was overlooked by the authors.

"The Colonel" appeared at the beginning — the usual black-coated masked figure who disappeared through the wall—and he turned up at the end in order that his identity should be discovered. In the two hours that elapsed the audience was introduced to Geoffrey Hargreaves, a vapid young man, who made some of the most atrocious jokes I have heard for some time, and Billie, a pretty girl disguised as a street arab. Billie has stolen a note-case which turns out to be a pocket chess-board. Really, it is the code message from "The Colonel" to the gang of crooks who met in the first scene. While the girl is changing into the sort of attire in which the Lyceum expects to find Miss Mary Glynne, the hero exchanges the chess-board for a five-pound note. Fortunately, the real owner's name and address were inside. Everybody then makes for the House of Danger, a finely equipped residence, "replete" with trap-doors, red-fire effects and torture chambers, at Dartford. There it is possible to get on intimate terms with Dr. Leonard Sands, the Chairman of the band of crooks, and a particularly lurid madman. Apparently he is trying to corner the world's radium; his spare time is spent in torturing girls by injecting poison into their veins.

There is no need to attempt to recapitulate the course of events at Dartford on that evening, except to say that Miss Glynne spent much of the time under a sofa and was unfortunately out of the sight of the audience. Rarely has a leading lady so abnegated herself in the cause of the theatre. Mr. Dennis Neilson-Terry, as Geoffrey, had more picturesque opportunities, although the authors demanded of him a facetiousness that must have been trying to keep up. He was all but electrocuted and nearly fell into the fiery furnace under the hearthrug that engulfed less important members of the company, and, finally, he impersonated the Colonel and upset Dr. Sands' plans before he found out that Billie was the daughter of Lord Scott, the President of the Radium Association. In passing, it is only fair to pay tribute to the Dartford telephone service: the heroine's call to Mayfair was put through in about a second and a half.

Playing Bogey Man is condemned by modern psychologists; therefore the latest "thriller" cannot even be recommended to children. The whole play has the air of being thrown together in a hurry. Thrillers should be sharp and crisp; "The House of Danger" is vague and sometimes dull, despite the magnificent efforts of the stage manager and electrician.

The cast includes, besides Mr. Neilson-Terry and Miss Glynne, Mr. Lyn Harding as the maniacal doctor; Mr. Cecil Parker, as the hero's bland uncle; Miss Marjory Clark, who lurches on and off the stage as the tortured patient; Mr. Spencer Trevor, as a very amiable crook, and Mr. Frank Royde, Mr. Ashton Pearse, Mr. Henry Carlisle and Mr. D. J. Williams as the other more or less important characters. The reception was very friendly.

G. W. B.

FORTHCOMING EVENTS.

TO-DAY. — "At Number Fifteen," Players; "The Toy Cart," Lyric, Hammersmith.
NOV. 13th.—Variety Ball, Covent Garden; "Wooden Shoes," Kingsway.
NOV. 14th.—Repertory Players' Ball, Park Lane Hotel.
NOV. 16th.—O.P. Club's Debate on "National Theatre," Shaftesbury Hotel, 7.30.
NOV. 17th.—"Oh Daddy," Streatham Hill; "Monsoon," Q.; "On the Spot," Cambridge (transfer).
NOV. 19th.—"Little Tommy Tucker," Daly's; "The Mouthpiece," Wyndham's.
NOV. 20th.—Faculty Theatre Season Opens, 190-195, Piccadilly, W.
NOV. 23rd.—Annual Supper and Ball, Grand Order of Water Rats, Park-lane Hotel; "Sturm in Wasserglas," Arts.
NOV. 24th.—"Ever Green," Adelphi (approx.).
NOV. 30th.—"Karl and Anna" (Venturers' Society), Strand.
DEC. 1st.—"Wonder Bar," Savoy (approx.); "Folly to be Wise," Southsea (prior to London).
DEC. 7th.—Second Green Room Rag, Strand
DEC. 8th.—Denville Hall Matinée, London Hippodrome.

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DEATH.

WILLIAMS.—Charles B., Theatrical Manager, passed away suddenly on Monday, Nov. 10th, at 12, Great Newport-street, W.C. Funeral 12 o'clock Thursday, Barnes Parish Church.

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WANTED by Pianist, evening engts.; reliable; full library. 24, Moylan-rd., W.6. 'Phone: Fulham 5830.

WANTED Known, exp. semi-pro. Pianist, would rehearse if sufficient engts. offered. South London district. BM/KVXT, London, W.C.1.

MUSICIANS WANTS.

WANTED, Engts., Pianist (doubling Piano-Accordion); modern dance style. Good S.O. library (D. & S.). Vacant Xmas for coast. 268, Goldhawk-rd., W.12. Shepherd's Bush 3244.

WANTED, Engt. by Solo and Orchestral Pianist, cinema, variety, hotel, etc.: 15 years' experience; brilliant performer. Write: Clifton, 78, Belgrave-rd., Torquay.

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WANTED, Engt. or dep. by Pianiste-Organiste, exp. on Orgapian, orch. or relief. Pianiste, 210, Clapham-road, S.W.9.

WANTED Known, Brilliant Dance and Orchestral Pianist seeks engagement. Pianist, 37, Lower Richmond-rd., S.W.14. 'Phone: Richmond 1614.

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"ELDORADO"
MR. ERNEST COLLINS
DESIRES to notify that by notice in writing dated October 16th, 1930, to the Directors of T.N.E. Syndicate, Limited, he terminated his association with the Management of the Play, "Eldorado," at Daly's Theatre.

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THEATRICAL EMPLOYERS' REGISTRATION ACTS 1925-1928.

NOTICE IS HEREBY GIVEN that G.T. PRODUCTION COMPANY, LIMITED, whose registered office is at Amberley House, Norfolk-street, Strand, W.C.2, intends to apply to the London County Council for registration under the above-named Act.
Dated November 7th, 1930.

NOTICE IS HEREBY GIVEN that HAROLD MELLOR, residing at "The Graces," 26, Kensington-road, Blackpool, and carrying on business under the name of "The Norah Jackson Academy of Dancing," intends to apply to the Blackpool Borough Council for registration under the above-named Act.
November 7th, 1930.

COUNTY OF LONDON.

LICENSING OF EMPLOYMENT AGENCIES.

THE LONDON COUNTY COUNCIL gives notice that the Annual Meeting for the Licensing of Employment Agencies will be held at the County Hall, Westminster Bridge, S.E.1, at 2.30 p.m., on Friday, November 28th, 1930, when the Council will hear any objection to the grant or renewal of licences.

Objections must be sent to me before the meeting.

MONTAGU H. COX,
Clerk of the London County Council.

The County Hall,
Westminster Bridge, S.E.1.

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"A MURDER HAS BEEN ARRANGED."

REPERTORY PLAYERS' PRODUCTION.

A Ghost Story, in Three Acts, by Emlyn Williams, produced by the Repertory Players at the Strand Theatre on Sunday, November 9th.

Miss Groze ..... Ann Codrington
Cavendish ..... Guy Pelham Boulton
Mrs. Wragg ..... Amy Veness
Jimmy North... Whitmore Humphreys
Beatrice ..... Margaretta Scott
Mrs. Arthur ..... Violet Farebrother
Sir Charles Jasper... Wilfrid Caithness
Maurice Mullins ..... Henry Kendall
A Woman ..... Veronica Turleigh
Producer ... Emlyn Williams

It is so certain that we shall shortly have another opportunity of seeing this play—eight managers were said to be trying to acquire it at the end of last Sunday evening—that we will do little more at the moment than say that it is one of the most genuine thrillers we ever remember having seen in a theatre, and if put on for a regular run should repeat, if not eclipse, the success of that other ingeniously horrific Repertory Players' discovery, "Rope."

To tell the story in detail would be to destroy some of those elements of suspense and surprise which the author exploits so cleverly; but there can be no harm in saying that the original idea has been used of making the stage of the theatre the actual scene of the play, and of persuading the audience that the front of the house, in which they are sitting, is that dark and vaguely terrifying void which it becomes when the performance is over and the lights are out.

Mr. Williams's first act, which is marred to some extent by too many direct explanations, seems nevertheless to be an exceptionally cleverly contrived prelude to one of those cheerfully shocking pieces with which the theatre has made us accustomed; the second takes a deeper plunge, and presents us with some acute criminal psychology, and a murder on decidedly novel lines; and in the third the author's extraordinary power of evoking atmosphere, proof of which was seen in his beautiful and unusual early play, "Full Moon," is used to call up thoughts of the powers of darkness, and lay the cold hand of fear of the unknown on every heart in the audience. Only an artist of the front rank could have written that third act, and there Mr. Williams showed wonderful power over words, and discretion in their use.

The cast rose to the occasion. Miss Margaretta Scott gave a fine, unforced performance in a part which demanded that an extremity of fright should be suggested without exaggeration; and Mr. Henry Kendall proved that he can do a great deal more than keep the ball of farce rolling merrily, his study of a ruthless, conscienceless murderer being none the less profound because of its surface persiflage. Miss Amy Veness made the most of a part which suited her perfectly, Miss Violet Farebrother trailed genteel stupidity behind her in a rôle that suggested suburban afternoon bridge parties, and Mr. Wilfrid Caithness, as the murderer's victim, was just pleasant and harmless and neutral, so that our feelings should not be unduly lacerated on his behalf. Miss Ann Codrington, as an accomplice of the murderer, suggested a cold and level head, and Mr. Whitmore Humphreys, in a sympathetic part, radiated a sort of blundering reliability. Miss Veronica Turleigh, as a mysterious visitor, was responsible for a great deal of the feeling of eeriness which impregnated the proceedings.

New Farce for the Aldwych.

"A Night Like This" will be withdrawn from the Aldwych Theatre on Saturday evening next, November 15th, after a run of 270 performances. Its successor will be a farce in three acts, entitled "Mary The Girl," by George Arthurs and Arthur Miller, which Tom Walls and Reginald Highley will present at Southsea on Monday, November 17th, and will bring to the Aldwych during the week commencing November 24th. "Marry the Girl" is concerned with a breach of promise action, with Ralph Lynn as the Defendant, Winifred Shotter as the Plaintiff, and Tom Walls as the Counsel for the Plaintiff. One of the scenes shows the Law Courts with the action taking place, and Tom Walls in wig and gown. With the exception of "It Pays to Advertise" this is the first time since "Tons of Money" that an Aldwych farce has not been written by Ben Travers. Tom Walls and Ralph Lynn have given, in all, 3,422 performances of farce at the Aldwych.

Licensing of Employment Agencies.

The London County Council gives notice that the Annual Meeting for the Licensing of Employment Agencies will be held at the County Hall, Westminster Bridge, S.E.1, at 2.30 p.m., on Friday, November 28th, 1930, when the Council will hear any objection to the grant or renewal of licences. Objections must be sent before the meeting to Mr. Montagu H. Cox, Clerk of the London County Council.

Miss Ivy Tresmand.

During the indisposition of Miss Ivy Tresmand her part in the new musical comedy, "Little Tommy Tucker," at the Lewisham Hippodrome, is being played with creditable success by her understudy, Miss Wilma Van. It is expected that Miss Tresmand will be well enough to appear at Lewisham later in the week, and that this popular actress will be fully recovered by next week, when "Little Tommy Tucker" opens at Daly's. Gene Gerrard is in his element in this screamingly funny play.

Varney and Butt.

Presenting "More Absurdities by Bert Lee," Frank Varney and Teddie Butt are playing a London season, and are this week at the Carlton, Upton Park.

CORA
GOFFIN
back in Variety
this week
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Direction—E. WOLLHEIM

GEDDES Bros.
This—COLISEUM Next—Hippo., MANCHESTER
VACANT—FEB. 2, on.

PAM and DOUGLAS
in
"Comical Condensed Cameos"
This Week:
GRANVILLE,
WALHAM GREEN
Sincere thanks to Sir Oswald Stoll for permission to play above Dates and to M. Mitchell for Stoll Dates.

HINTONI BROTHERS
ECCENTRIC EQUILIBRISTS
THIS: GRANVILLE, WALHAM GREEN (7.28 and 9.55) NEXT: COLISEUM, PORTSMOUTH
VACANT DEC. 8th on. Pantomime Offers Invited

STELLA TAGGART
THE POPULAR SOPRANO.
THIS WEEK—LONDON, SHOREDITCH.
MANAGERS AND AGENTS INVITED.
WELBECK 1426—1427.

LONDON VARIETY THEATRES.

(*Other Variety Theatres on page* 11.)

HACKNEY EMPIRE.

Those masters of music and mirth, Charlie Perrin, Cliff O'Keefe, Frank Wignall and Harry Grunden, known as the Big Four, form a combination unlike any other on the halls. Original in their methods of presentation, inimitable and distinctive in humour and harmony, the Big Four are unique in vaudeville and the fact is proved by their big success here this week. Surprise and variety are the keynotes of the entertainment presented by the famous Rigoletto Brothers. With bewildering rapidity and astounding cleverness, their company reveal their talents for practically every branch of vaudeville entertainment. Conjuring that mystifies with baffling completeness, juggling of a high standard, instrumentalism of distinctive calibre, all figure in their programme, while songs and dances are put over in high-class fashion.

Gerardo and Adair, assisted by Shaw, Innes and Bakst, are acrobatic dancers whose daring entertainment surpasses anything of the kind previously seen. The lithe strength of the men and the supple grace of the girls, with their supreme confidence, make their whirlwind acrobatics possible, though their astounding swings and hurricane spins and lifts keep the audience in a perpetual state of thrill. Jack Clifford, the clever Scotch comedian, with Al Clark and Peggy Jesmond, presents a laughable sketch, "First Impressions," and his welcome appearance is one long excuse for hilarity. Murray and Mooney are two funny fellows who entertain in an inimitable manner. Jean Andrews, the golden-voiced soprano, is well applauded for numbers sung in her own charming style.

Billy Kay, "Four Feet of Folly," is a promising and welcome newcomer here. Small in stature, but a great laughter-maker, he combines acrobatic agility with comical songs and hilarious "gags." Cyril Shields, the broadcasting magician, combines with his dexterous manipulation and sleight of hand a keen wit.

SHEPHERD'S BUSH EMPIRE.

Variety continues this week at the Shepherd's Bush Empire, with newcomers to the house in Miller and Wilson, a remarkably clever pair in new ideas in comedy. John Olivere and Louis Holt, as a piano act, with songs rendered in the snappy, peppy manner, were quite to the liking of the audience. "Say a Little Prayer for Me" was featured, also a laughable number, "Over the Garden Wall." Modern melody makers have apt exponents in Olivere and Holt, who have nothing to learn from their American counterparts.

Tommy Lorne is seen in two sketches, "The Cinema Attendant" and "The Effects Man." Both of them afford full scope for his absurdities and humorous facial expressions and he keeps the house in roars of laughter. G. S. Melvin has two new numbers—the old Colonel and "In My Young Days," and that old favourite, a study of the British stoker. Needless to add, his neat dancing continues to be his strong suit. Ethel Hall and Reginald Jecks give an original dressing to the comedy duo type of act. Jecks was particularly good in the singing of "Beside an open fireplace," and another very popular number is a pot-pourri of songs in which he takes the serious refrains and Miss Hall contributes the lighter numbers. Syd Royce and partner score a success in song and dance. Mlle. Levander does not belie her description of "Feats with the Feet." Bennett and Williams with their phonofiddles, indulge in amusing talk.

GRANVILLE, WALHAM GREEN.

Jaep Van Laren and Wilhelmina open a strong variety bill presented here this week by the popular "Jim" McCarthy, in their slack wire speciality. They put over some new stunts on the wire; the finale whilst the lady sings is quite unique. Hal Miller, described as "The Motoring Martyr," opens in a clever scene. His medley parody is well rendered, and then on a front cloth he sings "Girls, Wives and Kids" to considerable applause. This is a great comedy act, enlivened by Mr. Miller's impromptus such as when he wanted the lights lowered, he remarked "Cut down the expense." Jack Marks and Ivy Luck in "Keep off the Grass" are immense. There is real artistry here, good clean fun and over the whole turn vivacious charm spreads in delightful fashion. "Musical Chairs" closes the first half of the programme. This is just the ordinary game as we know it, played by members of the audience, but it caused roars of laughter on Monday. Ten shillings was given to the winner at the first house, and an invitation to join in the finale on Saturday. Mr. Hal Miller and Mr. Jack Marks acted as M.C.s.

There is cleverness in all that the Hintoni Brothers do. Their equilibristic feats are marvellous and there is an air of captivating inconsequent humour over it all. They had a great reception and so did Pain and Douglas, whose "Flashes of Fun" act is surely the last word in versatility. They open with a low comedy study, follow with a surely unique conception, that of an Americanised Napoleon and Josephine, and close with a drunk and policeman sketch. Their comedy characterisation is really brilliant. Miss Nora Bancroft, with Miss Lilian Finney "at the piano," uses her beautiful voice to distinct advantage in "Meet me in my dreams tonight" and "There's a place in the sun for you." Both Miss Bancroft and Miss Finney (pretty blonde and brunette) also score with two piquant numbers, "Over the garden wall" and "Get up very early in the morning." Hobart and Hobbs' "Moments of Nonsense" kept the audience in roars of laughter from their first entrance to their final exit. So great was the applause at the close that the audience was loth even then to let these two clever comedians depart. They opened with "The Reason Is" and closed with "News," their intermediate patter containing some of the funniest business possible. Murray, the famous escapologist closes the bill with his wonderful act that not only baffles his audience but keeps them highly entertained throughout.

STRATFORD EMPIRE.

There is a strong variety programme here this week, of which the star turn is George Clarke and his company in "The New Car." Jean Kennedy also augments an excellent programme. Her robust character always captivates local patrons and she received a warm welcome. Her first song, "What do you think he bought me for my birthday," was uproariously received, and then she followed with "Everybody wanted to give the bride away," a number which gave her ample scope for her unusual talent of mimicry. She had a hearty re-call and was obviously pleased with her warm reception. Another outstanding artist is Anna Rogers, whose impersonations have a charm all their own. Gracie Fields, Ella Shields and others came within her purview, but Jimmie Fergusson was her best touch and delighted the audience. At the first house on Monday, so vociferous was the re-call, that she had not only reply to repeated curtain calls, but concede an extra number of Fergusson's. In addition to these outstanding personalities there was Bazola, in a musical act; Bryden Currie, with his little dog, "Judy," an act which appealed to all lovers of animals; the Ando Family, in their sensational balancing performance, and the Prontos, amusing aquatic buffoons.

PALMER THE POISONER.

AT BRIGHTON.

Play, in a series of episodes, by Andrew Emm, produced at the Grand Theatre, Brighton, on Monday, Nov. 10th, 1930.

Dr. William Palmer ..... Andrew Emm
Jeremiah Smith ... Adderly M. Howard
Mr. Salt ..... Arnold Winters
Richard Dawson ..... Stanley Earl
Mrs. Thornton ..... Isobel Norman
Ann ..... Margaret Dean
Benjamin Thirlby...Andrew Emm, Jnr.
Mrs. Bradshaw ..... Dolly Du Bois
Betsy Allsop ..... Vera McLean
Dr. Bamford ..... Harry Elliston
Jane Mumford ... Dorothea Desmonde
John Parsons Cook ... Charles March
Samuel Burt ..... Victor Courtney
Mrs. Merrit ..... Nina Morgan
Oliver Madden ..... William Calvert
Henry Graham ... Phil Harper, Jnr.
Carlton ..... Richard Armstrong
Felton ..... Jack Bennett
Brown ..... Raymond Pierson
Bentley ..... Percy Denness
James Jackson ..... Frank Ellsworthy

A thrilling drama has been constructed from the life-story of the notorious "Palmer, the Poisoner," who was hanged seventy years ago for the most callous crimes it is possible to imagine. Dr. Palmer is a friend of Mrs. Thornton and her daughter, Ann, the former being possessed of a very large fortune, of which this notorious villain determines to become possessed by fair means or foul. Knowing that the money must come to the daughter at her mother's death, Palmer decides to marry Ann, who is beloved by one Richard Dawson, who knows Palmer to be a prodigate and a gambler. Mrs. Thornton dies, to the great grief of her daughter, who has married Palmer. No fortune, however, is enough for him with his secret life of villainy, and the next victim is his wife, whose life he heavily insures. This piece of work envelopes him in grave suspicion, but his next act spreads the net further round him for he makes a fatal mistake in poisoning the bookmaker to whom he owes large sums of money. This brings the coroner on his track, and a *post-mortem* discloses the rest. He is caught and arrested, Richard Dawson being instrumental in his downfall.

The incidents were presented with a realism which brought forth hearty applause. No one could have filled the rôle of Dr. Palmer better than Mr. Andrew Emm. It was drama in the strictest sense of the word. Mr. Stanley Earl, as Richard Dawson, gave a first-rate performance, and as Dr. Bamford, an old medical practitioner of 82, Mr. Harry Elliston gave a capital character sketch. Mr Charles March deserves favourable mention for his portrayal of John Parsons Cook, a sporting gentleman, and highest praise is due to Mr. William Calvert for his splendid impersonation of Oliver Madden. Miss Margaret Dean, as Ann, Miss Vera McLean, as the maid, and Mr. Andrew Emm, junior, as Thirlby, all deserve commendation. An amusing finale was the offer of £5 5s. to any member of the audience giving the best impersonation of a person being poisoned. There were many entrants.

"The Barretts of Wimpole Street" reached its fiftieth performance on Wednesday evening.

"THE SCARLET LADY."

AT THE EMBASSY THEATRE.

The true Pinero touch is to be observed in the fashioning of the one-act play, "A Seat in the Park," given at the Embassy Theatre on Monday night. Mr. C. M. Lowne as a tentative old flirt, and Miss Joyce Bland as a classy parlourmaid, played very successfully, while Mr. André von Gyseghem's silent creation of type as a park chair attendant was very good fun.

The play was followed by one of John Hastings Turner's most sparkling efforts, "The Scarlet Lady," and while one is tempted to think that the day is over of secluded villages where ladies of leisure have naught to do but plot mischief within the circumference of a mile or two, it has to be admitted that the wit and ingenuity of the play make it well worth seeing and laughing at.

If Mrs. Crane had been a conception of to-day, she probably would have got all the thrill she wanted out of flying an airplane instead of having to create scenes by the use of a sort of ultra-feminism. However, Miss Edith Sharpe struggled womanfully with her ridiculosities and vagaries, and gave an amusing performance.

Peggy Winton, with her method of being bluntly direct without being any the less femininely artful when occasion arises, is a more modern product, and Miss Leonora Corbett brought out every ounce that is in the part, as well as adding a great deal of her own charm. Mr. A. R. Whitmore, who produced the play, played Reginald Gill in highly diverting fashion, and Mr. Francis Sullivan was excellent as the loving but phlegmatic husband. The village vultures were correctly conceived by Misses Eileen Collins-James and Pauline Lacey, and two skilful character studies of a vicar and his lady came from Mr. Wallace Evennett and Miss Josephine Middleton.

"RICHARD II."

AT THE OLD VIC.

"Richard II.," one of the most successful of last season's productions, was revived at the Old Vic. for a period of a fortnight beginning on Monday evening. Of Mr. John Gielgud, as Richard, it can be said that he appears to have improved on a performance which before seemed to be nearly flawless in its beautiful subtlety. His study of the king—capriciously abusing power when it was his and poetically introspective in misfortune—had a wonderful unity, and was richly woven with the qualities of the human soul. There were some unsatisfactory patches in the rest of the production, but Mr. Ralph Richardson was a satisfactory Bolingbroke, though his resoluteness of purpose gave no hint of slowly-maturing craft; Mr. Harecourt Williams cast a sunset wistfulness over the figure of John of Gaunt; Mr. George Howe, as Carlisle, suggested powers of persuasiveness and a quick intelligence; and Miss Dorothy Green, as the Duchess, managed to remain self-possessed and dignified amid the helter-skelter into which the domestic upheaval of the Yorks degenerated. Miss Joan Harben did not appear to give the Queen sufficient depth to make her tragedy moving.

See Max Miller—the Cheeky Chappie
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LONDON COLISEUM
Then see—
JULIUS DAREWSKI

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HAI YUNG Troupe
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Telegrams: VICMUSCO, WESTCENT, LONDON

The Realm of Music

By L. HENDERSON WILLIAMS.

B.B.C. SUNDAY ORCHESTRAL CONCERT.

Mr. Leslie Heward—a conducter who is steadily making his way to the front, was in command on October 30th. But the super-conductor is the little red light, the wireless signal, and this automatic control is not conducive to spontaneous music. Owing apparently to a slight miscalculation in timing the Delius Dance Rhapsody No. 1 could not be broadcast; we, in the studio, however, heard and enjoyed it. Mlle. Olga Olgina, soprano, gave a very skilful and well-toned performance of "*Una voce poco fa*" from Rossini's *Barber of Seville* and Mlle. Marcelle Meyer played Mozart's Piano Concerto in D minor (K 466) with brilliancy and well-proportioned tone.

ROSE SYMONDSON.

It is a pleasure to meet a pianist so accurate and conscientious as Miss Symondson, who not only plays the right notes but all the notes the composer set down. The competency of her technique and the reliability of her memory showed to much advantage in the Scarlatti Sonata (very neatly played) and the Bach-Liszt Prelude and Fugue. The Fugue, in particular, was rendered with understanding. In the Chopin group she was equally correct but a little monotonous in colour and style as the left hand was unvaryingly suppressed in favour of a rather hard-toned melodic right. Debussy, Liadow and Dohnanyi concluded an excellent programme. She was assisted at her recital on the 3rd inst. by Mr. James O'Neill whose fine bass and dramatic vocal style were displayed in operatic arias and songs by Schubert, Ireland, and Lisa Lehmann. Miss Mary Genn-Williams accompanied.

KAROL SZRETER.

This young musician, who appeared at Grotrian Hall on the 4th inst. is well equipped in all pianistic resources, and is the possessor of a technique both powerful and fluent. Amongst the more familiar classics of his programme he included a little *Rondo favori* by Hummel which, whilst it showed off the dexterity and neatness of his fingerwork, illustrated rather amusingly the pianistic ideals of that period in England. The Bach-Busoni Toccata in C and Beethoven's Thirty-two Variations in C minor were the major works; romance was represented by a Debussy Suite and some Chopin. Mr. Szreter does not incline to romance; his readings of the latter groups, irreproachable in execution, were rather dry and unsympathetic in manner.

THE GARBOUSOVA SISTERS.

The 'cello and piano recital given in Wigmore Hall on 4th inst. served, I think, to introduce Miss Lydia to London audiences; a well equipped, resourceful and sympathetic pianist. Especially in Beethoven's Sonata in G minor, No 2, she, quite legitimately, was the prominent partner Miss Raya we know for a few years as one of our most promising younger 'cellists. She has been brought up in such good traditions, plays with such well-judged phrasing and discretion in use of embellishments often abused, such as *vibrato* and *portamento*, has in the main such a capable all-round technique, that one suspected the occasional roughnesses and malintonations were due to a less zealous practical preparation of the programme than her gifts deserve. She displays more eloquence than depth; but no doubt that will come.

BRITISH WOMEN'S SYMPHONY ORCHESTRA.

It is a real pleasure to be able to record continuous improvement in the playing of this women's orchestra. There are still certain inequalities. The first violins leave the other strings behind in tone and attack; 'cello stopping is not firm enough nor the tone round enough. Amongst the wind the excellence of clarinet and flute stands out; bassoons are weak. But it was a notable gain that in spite of a few weaknesses the orchestra should be able to give such a lucid and intelligent performance of Sibelius's First Symphony. The improvement between this and the Society's performance of Bruckner's Fourth Sea-serpent in April was remarkable, and Dr. Sargent is to be congratulated on inspiring the livelier *ensemble*. The accompanying in Rachmaninoff's Second Piano Concerto was good too; notably the wood-wind. M. Laffitte, the soloist, played quite competently but without eloquence.

A NEGRO TENOR.

Mr. Basil Rodgers' is a very pure and sweet tenor and his production and enunciation are excellent. An outstanding thing in his programme on Wednesday afternoon was the strikingly sincere feeling, unexaggerated, with which he sang the Recitative and Air from Handel's *Samson*, "O, loss of sight, of thee I most complain" and "Total eclipse." In the Negro Spirituals the feeling expressed, though no doubt sincere, was of a more sophisticated nature and lacked the robust childlikeness that lends character to many of these songs. Both Mr. Rodgers and Mr. Bruce Wendell, who accompanied the spirituals excellently and also played some solos, are musicians to whom the sensuous side of music appeals, consequently their performance was addressed to the emotional sensibilities throughout.

WEDNESDAY EVENING'S CHAMBER MUSIC.

The programme for Wednesday evening was a peculiarly attractive one, including Schubert's Octet for string quintet, clarinet, bassoon and horn, Brahm's Quintet in F minor for piano and strings and a Quintet by Mozart for piano, oboe, clarinet, bassoon and horn. The executants were Sir Hamilton Harty (whose traditional return to the piano, his first love, is certainly justified) and some members of the Hallé Orchestra. It must be confessed that the playing had not the individual technical competency and finish that our London standards of chamber-performance led us to expect, consequently the readings, though conscientious, were not really interpretative. The Octet (with the long Andante and variations omitted) and the Brahms Quintet went best, though the finale of the latter got a little out of control.

MAY HARRISON.

Performance of the new Delius Violin Sonata by Arnold Bax and Miss May Harrison was, naturally, the outstanding feature of this recital. It is in three movements, but they differ, especially in pace-balance, from the ordinary three for the first is marked *slow*, the second *Andante Scherzando* (and it was truly light though leisurely), the third *Lento—con moto*. The Sonata speaks in the unmistakable Delius idiom and if some of its melodies recalled other works of his the treatment was entirely fresh and the unfading charm of his delicately vivid harmonic colouring is as arresting as ever. The interpretation was in good hands. Arnold Bax also shared performance of his own Second Sonata and his handling of the piano part was considerably more robust than that of most other pianists, especially of "The Grey Dancer in the Twilight." It was, it must have been, an authoritative reading, but despite its beautiful moments this Sonata always strikes me as long and unshapely. Bax does not always write like it now. Miss Harrison's broad tone was heard to much advantage in the slow movements of both Sonatas and in the Prelude and Loure of the Unaccompanied Bach Suite. The Gavotte moved too heavily and the intonation in the Gigue was insecure. Miss Ella Ivimey accompanied an arrangement by Joseph Salmon of Vitali's Chaconne.

A PATRON'S FUND REHEARSAL.

There was nothing crude or inexperienced about the performance given on the 7th inst. of the solo parts in Brahms's Concerto in A minor for Violin and Violoncello by Orrea Pernel and Antonia Butler. Their *ensemble* was so fine in itself as to spur the New Symphony Orchestra to laudably sympathetic accompanying. Both are excellent technicians but Miss Butler has greater fire and impulse and a deeper, richer tone. The executants were in perfect touch with Dr. Sargent and the reading was wonderfully mature. Mr. Guy Marriner gave sound fingerwork but little poetry to Schumann's Piano Concerto in A minor. Mr. John Myrddin sang "Sound an Alarm" from Handel's *Judas Maccabeus* with startling realism. He has an immense voice which should surely be a valuable asset when its present roughness has been toned down.

RACHMANINOFF.

A programme of music exquisitely suited to his temperament was played by M. Rachmaninoff to a packed Queen's Hall on Saturday afternoon. It opened with Schubert's Andantino and Variations in B minor, arranged by Tausig; Schumann's *Davidsbündlertänze* came next, then two Chopin *Scherzi* (B minor and B flat minor), three Rachmaninoff *Etudes-Tableaux*, the Liszt *Etude* in D flat and the Valse-Impromptu in A flat. It was an afternoon devoted to romance—romance of the days when manners made the man. M. Rachmaninoff's pianistic style has a remarkable elegance, a peculiarly personal mingling of grace and vivacity that one does not find in the somewhat heavy-handed methods of modernly-trained pianists. There is an atmosphere of the Court about his playing for all its musicianship, and avoidance of passion as well as rhetoric that bespeaks a traditionally aristocratic control of the emotions. But one could not wish for greater delicacy of tone or purity of taste.

THE D'ARANYI SISTERS.

It was not my good fortune to hear the whole of this recital of works for two violins played by Miss D'Aranyi and Mme. Fachiri at Wigmore Hall, on Saturday, but it ranged from Bach and Purcell to Vivaldi, Pugnani and Spohr. The latter takes no exalted place as composer but as violinist he knew what he was doing and in the Duo he gave the instruments unexampled opportunity for saying the same thing from different points of view. Temperamental differences accentuated this diversity in unity during the performance. I was taking away a happy impression of the serene beauty of a Bach *Adagio* in which nothing marred the felicity of *ensemble* when it was suddenly shattered by the too peremptory entry of the *Allegretto*. Temperament is double-edged. Possession of it sometimes ranks Mme. Fachiri amongst the few violinists one hears with reverence; at other moments it lets her down. The accompaniments were played by Miss Ethel Hobday.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Wigmore: 3, John Hunt, pianist; at 5.30, Emmy Heim, singer; at 8.30, Andrée Alvin, violinist. Queen's; 8, B.B.C. Symphony Concert. Grotian: 8.30, Thomas Marshall, pianist.

Thursday, 13th.—Queen's: 8.15, Royal Philharmonic Society's Concert. Wigmore: 8.30, Adolf Busch (violinist), Rudolf Serkin (pianist). Grotrian: 8.30, Niedzielski, pianist.

Friday, 14th.—Queen's: 8.15, Opening of the Hamilton Harty Orchestral Concerts. Grotrian: 8.30, Helen Luard ('cello), W. Brook Northey (piano).

Saturday, 15th.—Queen's: 3, Mischa Elman. Wigmore: 3, Egon Petri, pianist. Grotrian: 3, Alexandra Trianti, singer.

Monday, 17th. — Wigmore: 3, Leonore Cortez, pianist; at 8.30, Freda Swain, pianist.

Tuesday, 18th. — Grotrian: 8.30, Mirian Duncan and Etienne Amyot in works for Two Pianos. Queen's: 8.30, Elizabeth Schumann, song recital.

"CHEATED."

After a trial run, "The Cheat," by Kenneth Kent, has been renamed and the rewriting of the first act has produced a drama which enabled Miss Phyllis Dare, at the Theatre Royal, Leeds, last week, to prove her ability as an emotional actress. As Carlo Caradine, Mr. Kenneth Kent was the voluble but polite Italian who believes that duty to the public is primary and all other things secondary. Much humour and good-natured banter by Miss Sara Allgood relieves the pathos of the play. Mr. Arthur Pusey, as William Trent, got full effect out of his lines. Miss Marie Seton and Mr. Derek Williams were typical "bright young people." Mr. George Owen aroused much laughter by his portrayal of the violent operatic composer, and Miss Rosalind Atkinson, as Tonie's governess, was a typical school marm in voice and deportment.

The play is this week at the Theatre Royal, Bournemouth.

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People's Theatre for London.

Such enthusiastic support has been given to the plans for a People's Theatre in London, in which 18,567 members have been enrolled up-to-date, that a beginning will be made with "The Man from Blankley's," which will be produced at the Fortune Theatre between the 17th and 26th inst. On Nov. 22nd a meeting of all the founder members and subscribers will be held at the Hanworth Air Park. Among the members invited will be Sir Oliver Lodge, Dame Madge Kendal, Mrs. Philip Snowden, Mr. John Galsworthy, Mr. Pethwick Lawrence and Mr. John Masefield. After tea in the club-house at the Hanworth Flying Club there will be a debate on the plans of the People's Theatre.

O.P. Club and the National Theatre.

As an aftermath of the British Drama League conference held last week at Exeter the O.B. Club has arranged a debate on the vexed question of "Should or Should There Not be a National Theatre," to take place at the Shaftesbury Hotel, Great St. Andrew-street, on Sunday evening, November 16th.

Mr. Maurice Browne will take the chair at 7.30. Mr. Geoffrey Whitworth, Secretary of the League, will speak in favour, while Mr. Alec L. Rea, of the St. Martin's and Embassy Theatre, will reply in the negative. A general discussion will follow, in which the public will be invited to take part.

"Ever Green."

"Ever Green," Charles B. Cochran's musical show, will finish its five weeks' season at the King's Theatre, Glasgow, on Saturday, and on or about November 24th Mr. Cochran will present the play at the Adelphi. To facilitate booking Mr. Cochran has made arrangements with Laddie Cliff, who is presenting "Frederica" at the Palace Theatre, to open a temporary "Ever Green" box office there.

In "Ever Green" Sonnie Hale has the part of a young English artist brought up with a family touring France. Albert Burdon, Cochran's recruit from the halls, plays a fellow-performer, Leon Morton is an actor, manager and producer at the Paris music-hall. Jessie Matthews, Joyce Barbour and Jean Cadell are the three leading ladies. The latter is first seen as a boarding-house keeper and ultimately appears in a revue in Paris.

"Oh Daddy!"

Leslie Henson and Firth Shephard have now secured the Prince's Theatre for their production of "Oh Daddy!" Austin Melford's new farce from the German, in which W. H. Berry will make a welcome return to the stage after his illness. The West End presentation will take place during the week of November 24th, after a preliminary run at Streatham, starting on November 17th.

"Oh Daddy!" is by way of being a satire on the cranks, the hypocrites and the prurient puritans. Berry playing a reformer who lives to be reformed. Heather Thatcher has a delightful part as a cabaret dancer who, to every one's surprise, turns out to be a "nice girl" and Robert Nainby. Tonie Bruce and Charles Stone have other outstanding rôles. The cast also includes Elizabeth Allan, Nancy Neilson, Fred Hearne, Arnold Riches and Guy Fane.

"On the Spot" Moving to Another.

Mr. Edgar Wallace has just completed arrangements with Mr. B. A. Meyer for the transfer of "On the Spot" from Wyndham's to the Cambridge on Monday next, with Mr. Charles Laughton still playing the part of Tony Perelli. Wyndham's Theatre is wanted for Edgar Wallace's next production, "The Mouthpiece," the drama of Chicago Gunmen, which Mrs. Wallace will present there, with Miss Maragaret Bannerman in the leading rôle, on Wednesday, Nov. 19th.

"Daphne."

The new musical play, "Daphne" has its first London presentation on Monday, Nov. 17th, at the King's, Hammersmith, with Margaret Campbell and Eric Le Fre in the principal rôles.

"Chelsea Follies" for Victoria Palace.

Mr. Archibald de Bear's "Chelsea Follies," now in rehearsal, will be presented by Mr R. H. Gillespie at the Victoria Palace on or about December 17th, following a trial run at Southampton Empire, commencing December 8th. Before that time the theatre will be closed for four weeks, during which the auditorium will undergo complete reconstruction, and an entirely new scheme of seating and decoration will be introduced.

The company, fifty-five in number, includes Nervo and Knox, Naunton Wayne, D Hay Petrie, Harold Scott, Martin Iredale, Brian Buchel, Eddie Gray, Jack Train, and as principal ladies, Miss Lillebil Ibsen, Miss Maisie Darrell, Miss Anona Winn, Miss Averil Haley and Miss Pearl Greene. In addition, Hal Swain and his Band will provide the musical accompaniments both in the orchestra pit and on the stage.

The Cosmopolitan Theatre.

The next production of J. T. Grein's Cosmopolitan Theatre will be a German play called "Sturm in Wasserglas" (Storm in a Teacup), by J. Frank, which will be given in the original German for two special performances at the Arts Theatre on Sunday, November 23rd. This play has had a great success in Berlin, where it was recently produced. The cast includes Luli Hohenburg (lately of the Burg Theatre, Wien), Gertrude Gould, Alix Grein, Gerald Cooper, Guy Pelham-Boulton, Austin Trevor and Leo de Pokorny. The play will be produced by Michael Orme.

"Little Tommy Tucker."

Mr. Herbert Clayton will present "Little Tommy Tucker," a new all-British musical comedy, his first independent production since the termination of his famous partnership with Jack Waller, at Daly's, on Wednesday next. The "Little Tommy Tucker" who sings for a supper is in this case not a boy, but a girl, and is played by Ivy Tresmand, who will show how a little Cinderella-like drudge develops into a resplendent cabaret singer posing as a Russian Princess.

Gene Gerrard has the other star part, one which reveals him both as principal comedian and hero and lover. Rita Page, Fred Groves, Melville Cooper, Alfred Wellesley, Marjorie Chard, Leo Sheffield are other important members of a long cast. The book and lyrics are by Desmond Carter, Caswell Garth, Bert Lee and R. P. Weston, and the music by Vivian Ellis. A feature of the show are the dances, ballets and chorus work, produced by Ralph Reader.

"Folly To Be Wise."

The Hulbert-Murray revue, "Folly To Be Wise," with Cicely Courtneidge, Mary Eaton, Al Trahan and Nelson Keys in the cast, will be produced at Southsea on December 1st, opening at a London theatre on or about January 7th.

"The Toy Cart" at Hammersmith.

The cast of "The Toy Cart," which Sir Nigel Playfair will present at the Lyric, Hammersmith, this (Wednesday) evening, will include Mr. Franklin Dyall, Miss Madeleine Carroll, Mr. Arthur Hardy, Mr. Ronald Simpson, Mr. Elliott Seabrooke, Mr. Scott Russell, Mr. Keith Pyott, Mr. Ernest Montefiore, Mr. Cecil King, Mr. Ernest Stidwell, Mr. T. A. Shannon, Mr. Arnold Pilbeam, Miss Margaret Yarde, Miss Yvonne Rorie and Miss Constance Griffith.

The scene of the play is laid in the City of Ujjayin, in the Western part of India. The period is roughly about A.D. 122, but the origin of the story is shrouded in the mists of a far greater antiquity. The play will be produced by Mr. Franklin Dyall.

New Christmas Play.

Basil Foster and Tom Miller announce that they will present, for a Christmas season, A. A. Milne's play, "Toad of Toad Hall. The play was produced last Christmas by the Liverpool Repertory Company.

Julian Wylie's Pantomimes.

Content in the knowledge that "Nippy" will fill the Prince Edward Theatre for months to come, Mr. Julian Wylie can now turn his attention to his pantomimes. He has five to do, one in London and four in the provinces. In London, he will do "Aladdin" at the Dominion, with Lupino Lane doing his famous trap act, Ella Retford as principal boy, Stella Brown as principal girl, Wallace Lupino and Nellie Wallace.

Mr. Wylie will present "Mother Goose" at Edinburgh (King's), with Nita Croft, Molly Fisher and Harry Gordon; "Sleeping Beauty" at the Theatre Royal, Birmingham, with Dorothy Langley, Betty Astill and G. S. Melvin, and "Robinson Crusoe" at the Empire, Liverpool, with Dorothy Ward and Shaun Glenville, while Manchester will have "Dick Whittington," for which at the moment no principal boy has been chosen. Irene North is principal girl and Jack Edge the principal comedian.

"Wonder Bar."

A well-known German producer, Julius Salter, who was associated with the play's production in Berlin, will stage "Wonder Bar," due at the Savoy about December 1st. Ionides, who designed the new Savoy itself, will do the night-club set—in order that both auditorium and stage may, as is so very desirable in this peculiar show, shall be in complete uniformity. In the cast, as Rosette, will be Enid Stamp-Taylor—this in spite of the fact that she "retired from the stage" two years ago.

"Private Lives."

Charles B. Cochran announces that "Private Lives," Noel Coward's play at the Phœnix Theatre, will be withdrawn on December 20th. This is in accordance with the original arrangement made between Noel Coward and Mr. Cochran to the effect that Mr. Coward would only act in the play in London for three months.

Maurice Chevalier at the Dominion.

The first half of the programme in which Maurice Chevalier will make his appearance at the Dominion Theatre on December 1st will consist largely of a special production supervised and arranged by Francis Mangan, who is responsible for all the Paramount Film Company's presentations. This will take the form of an elaborately dressed revue with thirty-six of the Plaza Tiller Girls. Amongst the other artists who will appear will be Veloz and Yolanda, the sensational dancers who are already known in the West End of London. Another feature of the programme will be an entirely new British Symphonic Orchestra conducted by Melville Gideon.

Maurice Chevalier's contribution, which will form practically the whole of the second part of the programme, will consist of most of his popular numbers from talkie pictures in which he has appeared, including "Sweeping the Clouds Away," together with some of his old favourites. Although the greater proportion will be in English, one or two of his songs will be in French. He will also sing the theme numbers out of his new film, "The Playboy of Paris," which has not yet been released, and which will therefore be heard in London for the first time.

"New Spirit of the Dance."

On Thursday, Nov. 20th, Mr. Michael Martin-Harvey will give an invitation matinée at the Savoy Theatre of "The New Spirit of the Dance." The dance will be classical, and will be given by Mr. Martin-Harvey and three girl dancers whom he has trained, viz., Miss Isabel Grant, Miss Hester Margesson and Miss Betty Stevenson. Any one interested in classical dancing may obtain a ticket for the matinée upon application. Mr. Martin-Harvey states he is following the ideas of Miss Isidora Duncan, and has trained his dancers according to her methods.

Miss Irene Vanbrugh.

Miss Irene Vanbrugh, who was last seen in Central London in "The Swan," at the St. James's, and has since been on a long provincial tour in "Art and Mrs. Bottle," is hoping to be acting in town again before very long. Her tour finishes on Saturday. She will spend the last week of it at the Croydon Grand, and will then take a short rest before embarking on a new play.

"Dying To Live."

The cast of the new farce, "Dying to Live," which is to be produced in town during the week commencing November 17th, consists of George Geo. Cecil Humphreys, Hugh E. Wright, Charlton Morton, Victor S Stanley, Terence Downing, Clifford Bertlett, Jack Clifford, Mildred Cottell and Molly Johnson.

Hastings Players.

The Hasting Players departed from their usual single effort this year and last week presented two plays at the Gaiety Theatre, the object being to give the younger talent in the society an opportunity as well as the more experienced players. The juniors had their chance the first half of the week, when they presented "The Rising Generation." It was exceedingly refreshing to find such good material ready to succeed the old favourites, for, under the skilful guidance of Miss Gwendolyn Crane, these young people did remarkably well in this wisely-chosen play.

The presentation of "Dear Brutus," J. M. Barrie's delightful phantasy, gave the more experienced players a chance to win fresh laurels. Miss Virginia Isham was the producer, while such well-known players as Archer Bransby, Geo. H. Child, Dulcie Langham, Peggy Child, Gertrude Macer Wright, Millicent Raper, Rosie Clark, Doris Bohun and Claude S. Frowde were in the cast.

Death of Mr. Sam Hasluck.

With the deepest regret we learn that Mr. Sam L. Hasluck, the well-known teacher of elocution and dramatic art, passed away on Saturday after only a few days' illness. On Wednesday evening he was teaching as usual although suffering from an attack of bronchial asthma. Death was due to heart failure. Mr. Hasluck wrote a number of books on voice production, elocution and gesture, and many well-known actors and actresses were trained by him. One of his students was Miss Sybil Ward, who of recent years has been closely associated with him in carrying on his Academy. Mr. Hasluck was universally respected and was a well-known figure of the debates at the O.P. Club and the Gallery First Nighters.

Birmingham Criticises Undress Scenes.

Criticism of certain episodes in theatres was expressed at the Birmingham Entertainment Licensing Sessions by the Chairman (Mr. S. E. Short). It has been noticed, he said, that recently there is a tendency to introduce upon the stage, sometimes quite unnecessarily, what may be termed "undressed" scenes. So long as the entertainments are artistic in character and due restraint is exercised no point can arise; but instances have occurred where the clothing of performers has been altogether too scanty. The justices acknowledge the ready assistance they have received from the local managers in cases of this kind, and it is hoped that with their co-operation offending scenes will be eliminated from the performances in the city.

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"MASKS AND FACES."

AT THE EVERYMAN.

Comedy by Tom Taylor and Charles Reade. Revived by The Everyman Theatre Guild, on Wednesday, November 5th.

Mr. Quin ..... Charles Staite
Kitty Clive ..... Shirley Bax
Mr. Snarl ..... Drelincourt Odlum
Mr. Soaper ..... Tom Heslewood
Call Boy ..... Roger Marley
Sir Charles Pomander ... Wilfred Babbage
Ernest Vane ..... Ivan Brandt
Mr. Triplet ..... Lawrence Hanray
Peg Woffington ..... Olive Sloane
Hundsdon ..... Lewis Allen
Colander ..... Charles Cornock
Burdock ..... Clarence Bigge
Mabel Vane ..... Gabrielle Casartelli
Colley Cibber ..... Douglas Ross
Mrs. Triplet ..... Mary Lincoln
Lysimachus Triplet ... Horace Lyons
Roxalana Triplet ... Marjorie Cormack.
Pompey ..... John Sneath
Maid ..... Mary Alston

Produced by Malcolm Morley and Lawrence Hanray.

After the somewhat dreary evening at the Duchess on Tuesday, the Everyman Theatre Guild the following night showed it was possible to get a good deal of entertainment out of the revival of an English comedy written about twenty years earlier than "Le Gendre de Monsieur Poirier." It was a good idea to revive "Masks and Faces," which has not been seen on the London stage for many years. The play reveals the fact that not everything in the somewhat dismal period immediately before Tom Robertson was lacking in quality. Tom Taylor and Charles Reade between them wrote some charming and humorous dialogue, and, within its theatrical conventions, this play of stage-life in the eighteenth century is well constructed and succeeds in holding the interest of even a modern sophisticated audience. One has to accept the extraordinary device in the last act, whereby Peg Woffington so ingeniously shows the heart behind the mask and brings about the reconciliation between Mr. Vane and his pretty country wife. The audience at the Everyman on Wednesday last managed to do so without tittering, and there was enthusiastic applause at the end.

At the fall of the curtain, Mr. Lawrence Hanray described the production as a labour of love on the part of the company, and from the way it was acted we were quite prepared to believe him. Mr. Hanray himself gave the best performance of the evening. His Triplet was a beautifully composed and finely-spoken piece of acting, full of tender little touches and perfectly in period; and every movement and every word was well timed. Although Miss Olive Sloane acted with vivacity and a great deal of infectious humour, especially in the last act, it was not always possible to think of her as the Peg Woffington that Charles Reade conceived and fashioned for Mrs. Stirling, but her warm-hearted exuberance and the authentic note of pathos that she introduced at the end were attractive features of the evening. Mr. Wilfred Babbage was nicely mannered as Sir Charles Pomander, and Mr. Ivan Brandt did well as Mr. Vane, the young country gentleman who is caught in the glamour of the town. Old Colley Cibber was carefully characterised by Mr. Douglas Ross, the two critics were amusingly handled by Mr. Tom Heslewood and Mr. Drelincourt Odlum, and Mr. Charles Staite robustly filled in the part of Mr. Quin. That delightful young actress, Miss Gabrielle Casartelli, who is seen too rarely on the London stage, played with charm and simple sincerity the part of Mabel Vane.

As Mr. Lawrence Hanray is now playing in "The Unknown Warrior" at the Little Theatre, the part of Triplet was taken over by Mr. Tom Heslewood on Monday night.

G. W. B.

"ALISON'S HOUSE."

AT LIVERPOOL.

Play in three acts, by Susan Glaspell, produced at the Liverpool Playhouse on Wednesday, Nov. 5th.

Miss Susan Glaspell's new play, which was briefly noticed in the "Looking Round" column a few weeks ago, has received the distinction of production at Liverpool before it has been seen in New York.

The basis of the story is somewhat weak, and there is an absence of cheerfulness, the dialogue throughout being mainly concerned with trifling family affairs, writes our Liverpool correspondent.

On the last day of the 19th century, the old Stanhope homestead in Iowa, on the Mississippi, is about to be broken up, and in the disposal of family heirlooms comes the question as to what is to be done with a book of poems written eighteen years previously by the deceased Miss Alison Stanhope. Miss Agatha has for a long time hidden the writing as a guilty secret of her dead sister's delicate love affair. The family are divided as to its future. The nephews and nieces contend that the artistic work should be published, the nearer and older relatives of the dead woman think otherwise.

The Repertory Company did their best with the material placed before them, while the stage setting was admirable, and Miss Marjorie Fielding was agreeably natural as Agatha, a stupid old woman who desired the distinction of her sister's writings; Mr. Wyndham Goldie afforded a convincing study of her brother John, who was in agreement with her respecting the papers, and the remainder of the cast filled their respective parts with credit.

"Out She Goes."

"Alison's House" has been published by Victor Gollancz, Ltd.

"Alison's House," is preceded this week by a new one-act play, "Out She Goes," provided by Mr. Philip Johnson. In amusing manner it tells of the intention of a man who, having found his "affinity," decides to divorce his wife. She, however, sees through the other woman and cleverly saves her husband from the clutch of the designing one. The three parts are neatly undertaken by Miss Marjorie Fielding (the wife), Miss Elizabeth Ripley (excellent as the rival), and Mr. Anthony Shaw.

After the run of "Alison's House," Mr. H. M. Harwood's comedy, "The Man in Possession" will be presented.

"THE ONLY WAY."

AT THE SAVOY.

The Play adapted by Freeman Wills and Frederick Langbridge from "A Tale of Two Cities." Presented at the Savoy Theatre on Friday, November 7th, 1930.

Sidney Carton ..... Martin Harvey
Ernest Defarge ..... James Dale
Mr. Lorry ..... Eric Howard
Mr. Stryver ..... Leonard S. Daniels
Dr. Manette ..... J. Fisher White
Charles Darnay ..... George Thirlwell
President of the Tribunal ... Leonard S. Daniels
Public Prosecutor ..... John Garside
M. de Maury ..... John S. Burton
Jean Defarge ..... David Bain
Lucie Manette ..... Margaret Marsh
The Vengeance ..... Mary Rorke
Mimi ..... N. de Silva

This old play, for all its often stilted dialogue, the ponderous manner in which its narrative is unfolded, and the uncomprehensibility of all its human motives, has a curious emotional potency. There is no reason on earth why Sidney Carton should ever have been drawn into the affairs of the lifeless and unreal lovers, Charles Darnay and Lucie Manette; there seems to be neither point nor probability in his ultimate tragedy, and Mimi with her disinterested and thankless passion, is one of the most impossible little waifs whom even Charles Dickens ever invented.

But "The Only Way," helped no doubt by its plangent orchestral accompaniments at all the right moments, is a moving piece of theatre; and one senses in it the presence of the great author's noble mind. Some of the dialogue is impossibly heroic, and some is merely mawkish; but it is difficult not to be moved by, for instance, the conversation in the last act between Carton and old Manette.

The production the other evening might, it seemed, have been speeded up with some advantage. There came a point in the second act when it seemed that it was running down altogether. Otherwise it bore evidence of the care and attention to detail which has been lavished on it.

The present reviewer has never seen Sir John Martin Harvey in the play before, and must confess to being a little surprised at first by his Dubosc voice and long inarticulate growls. But his Sidney Carton is a magnificent example of romantic acting of the kind which is fast disappearing from our stage, and all who have not already done so, should take this opportunity of seeing it. James Dale makes Defarge the malignant shadow—more of a presence than an actual personality—which he is meant to be. Mr. J. Fisher White has dignity and gentleness as old Doctor Manette, and Mr. John Garside a vindictive fury as the Public Prosecutor. Mr. George Thirlwell gives firmness of outline to Darnay, and he is well supported in his love scenes by Miss Margaret Marsh as Lucie. Miss N. de Silva's vibrant voice is very expressive of Mimi's little tragedy.

"THE QUAKER."

AT THE ROYALTY.

A Play in Three Acts by Mary L. Pendered, produced at the Royalty Theatre, on Monday, November 10th, 1930.

Hannah Harlock ..... Virginia Isham
Anchoret Harlock ..... Joyce Moore
Amos Harlock ..... Algernon Mills
Deborah ..... Gwen Napier
The Hon. Laetitia Coverley ... Rosamund Greenwood
Nathanael Harlock ..... Ambrose Day
Captain Lushington ..... George Wray
The Hon. Peregrine Coverley ... Ian Macdonald
Lord Charles Byng ... Gordon Glennon
The Hon. Percy Pickett ... Dudley Gotla
Baron Milcombe ..... John H. Moore
Mr. Tripp Dapperley ... Philip Godfrey
Tabitha Prewde ..... Fanny Wright
Prudence ..... Helen Adam

"It takes a mighty brave man to dare to be called coward" are the final words in the new three-act play "The Quaker," produced by G. Waldemar Leverton at the Royalty Theatre on Monday afternoon. "It takes a mighty brave author to dare the criticism of a London audience" said Miss Mary L. Pendered, the authoress, in her speech at the close, when the play had a capital reception from an obviously very friendly audience. "The Quaker" sets out to present dramatically "the case against physical force in the settlement of disputes, the folly and futility of trial by combat." It is cast in the eighteenth century and the story deals mainly with the engagement of Nathanael Harlock and the Hon. Laetitia Coverley. The former is the son of Hannah and Amos Harlock, devout Quakers, whilst the latter is the daughter of Baron Milcombe, of military stock. Letty is assaulted by Captain Lushington, and in response to her screams and in true melodramatic fashion, Nat rushes on and knocks the Captain to the floor. He is challenged to a duel. Letty's father says that his honour as a gentleman will not let him refuse, whilst his own father insists that to fight will be to commit the sin of Cain. The duel itself is a thrilling enough affair, and after proving that his skill in swordsmanship is such that he could easily have slain his opponent, he throws down his sword and refuses to go on. He is branded as a coward, but when he arrives home his parents convince him that the real victory is his. It all ends happily enough in the finale, when Letty comes to Ned's home and her father and brother follow and the betrothal is confirmed.

Mr. Ambrose Day contributes a sincere study of Nat. All the vicissitudes and heart searchings of this fine character were ably portrayed by Mr. Day. Miss Rosamund Greenwood, too, succeeded in conveying in the right way the part of Letty, torn between her love for Nat and her conception of duty to her father. Mr. Algernon Mills was the pious Amos, the Quaker father, to the life, and a delightful piece of work was that of Miss Virginia Isham as his wife. Miss Joyce Moore should be heard of more—her Anchoret, the daughter, was a brilliant little cameo. Mr. George Wray made an admirable Captain Lushington, just the old military type—he did not overdo the "drunk" either. Mr. John H. Moore, as Baron Milcombe, was quite a success. Although of the old fighing nobility, he succeeded in conveying the idea that it did not conflict with his daughter's engagement to a Quaker. Mr. Ian Macdonald, Mr. Gordon Glennon, Mr. Dudley Gotla, Mr. Philip Godfrey, Miss Fanny Wright and Miss Helen Adam completed the fine cast.

"THE MAN WHO KISSED HIS WIFE."

AT THE PRINCE OF WALES'.

A Comedy in Three Acts, by Donald Buckley, presented by B. and S. Comedies at the Prince of Wales' Theatre on Monday, November 10th.

Mrs. Lisden ..... Iris Hoey
Marjorie ..... Diana Beaumont
Edna ..... Renée Gadd
Frank ..... Bobbie Jones
Ada Croswell ..... Margaret Damer
Lady Seacombe ..... Helen Ferrers
John Seacombe ... Edward Scott-Gatty
Peter Rock ..... Denys Blakelock
Robert Woking ..... Felix Aylmer
Robert ..... George Barraud
Helen ..... Kathleen Harrison

Producer ... Felix Aylmer

Mr. Donald Buckley's play asked fairly obviously for farcical treatment instead of being acted as a comedy, as it was on Monday night at the Prince of Wales'. It was scarcely possible to accept the characters as human beings. Apparently the author did not do so, for he asks the audience to believe that the two young girls, round about eighteen to twenty, would not recognise their own father after seven years' absence.

When Mrs. Lisden advertised in the Personal Column of "The Times" for her husband's return, she had overlooked the fact that Robert Woking, the friend she was in the habit of meeting (apparently quite innocently) every Friday afternoon, would turn up and be welcomed by the children as father. Nor did she reckon with the appearance of the lawful husband on the same afternoon. In a farce the complications might have been hilarious; instead they were only fairly amusing. Robert Lisden poses as Woking, and one of the girls is not unnaturally astonished when she finds her mother in the arms of the strange visitor. At the end of the evening comes the tardy explanation of the father's long absence from home. It appears that he had bigamously married their mother; then again he claims that he hasn't. But whether he has or he has not, Lisden clears out to spend a week-end with a young woman named Gladys and after the divorce there is every prospect that the gay and charming grass-widow will marry Robert Woking. This was an unexpected dénouement, for most of us—if we troubled to think about the matter at all—preferred the happy-go-lucky Robert Lisden, so pleasantly impersonated by Mr. George Barraud, who was making his re-appearance after a long absence from the London stage. Mr. Felix Aylmer is a good actor, but he was not ideally cast as Woking. The part should have been played rather less seriously.

Miss Iris Hoey was delightful throughout the evening and by her own witty personality and gaiety she gave lightness and spirit to many otherwise dull passages. Her performance should have been the keynote of the whole production. Another outstanding success was Miss Kathleen Harrison, who added yet another inimitable portrait to her gallery of comic maid-servants. Her performance was not merely very funny; it was extremely well observed and consistently presented. A quartette of fairly bright young things were nicely acted by Miss Diana Beaumont, Miss Renée Gadd, Mr. Edward Scott-Gatty and Mr. Denys Blakelock, and Miss Helen Ferrers and Miss Margaret Damer made the most of their limited and quite conventional opportunities.

The play, which was attractively set, had a good reception and the authors responded to the applause in a short speech.

G.W.B.

Donald Calthrop Busy.

Mr. Donald Calthrop was the "star" turn at the annual cinema ball for the Midlands at Birmingham. He was in good company, for Sir Charles Rafter—the Chief Constable, who is a musician of no mean ability and a strong supporter of the Police Band—and Lady Rafter were present, as well as Councillor Macdonald, chairman of the Corporation Parks Committee and proprietor of a Birmingham cinema. Mr. Calthrop was a resourceful promoter of a lucky dip, and took part in judging the fancy dress parade as well as distributing the prizes in his happy, spontaneous way.

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WAITING FOR THAT THING CALLED HAPPINESS
ON THE SUNNY SIDE OF THE STREET
EXACTLY LIKE YOU
BENCH IN THE PARK
SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
HAPPY FEET
SITTIN' ON A RAINBOW
MY LOVE AFFAIR
HAPPY DAYS ARE HERE AGAIN
THE KING'S HORSES

VALSES

HORATIO NICHOLLS' GIPSY MELODY
MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILV'RY MOON
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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 17, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

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LIVERPOOL PAVILION THEATRE.—William De Lacy, presents "Find the Baby" Revue.
MANCHESTER EMPRESS THEATRE.—Talkies.
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MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER KING'S THEATRE.—Wal Langtry presents "Council Houses" Revue.
MANCHESTER METROPOLE THEATRE.—W.D. Productions present "This is Variety."
MANCHESTER OSBORNE THEATRE.—W. S. R. Productions present "Painted Dolls" Revue
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures and Dancing
PRESTON KING'S PALACE THEATRE.—Talkies.
PRESTON ROYAL HIPPODROME.—Douglas Productions present "The Singing Clown" Revue.
SALFORD ROYAL HIPPODROME.—Walter Bishop presents "The Happy Ramblers" Revue.
(For all above : Monday Band reh. 2 o'clock).

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA THEATRE.—Talkies.
NORWICH THEATRE ROYAL.—"Dear Love."
SWINDON EMPIRE THEATRE.—Geo. Robey and Co.
WINDSOR THEATRE ROYAL.—Windsor Strollers.

FRED COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Fred Karno's Krazy Komiks, Martin and Holbein, Lew Grade, Maxwell Carew, Fred Brand, Harry Reynos Henry Hilton, Ramon and Nada.
EDINBURGH THEATRE ROYAL (reh. 12).—Scott and Whaley, The Quality Four, Three Wilbys, The Bellinis, The Daimlers, Jock McKay, Lyndon and Moore, Marie Nyman.
GLASGOW METROPOLE (reh. 12).—Dave Willis, Billy Elliott, The Four Carlos, Percy Pryde, Christien Sands, Hovis and Strain, O'Neill Sisters, Pete Davis.
GLASGOW OXFORD. — Company as Booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Lily Morris, Lilian Burgiss, Jim Nolan, Lloyd and Hill, Ralph and Leo, Jenkins Bros., Sylvestre, Mabel Hope's Troupe, and Company as Booked.

GAUMONT BRITISH PICTURE CORPORATION LTD

BRADFORD NEW VICTORIA (reh. 10).—Week. "Masquerade." Basle and Vera, Rosina Pinkerton, Terry's Ten Columbines, Bonetti Bros.
CANTERBURY MUSIC HALL (reh. 10).—Mon., Leon and Kiki, Daly Sisters and Marr Thurs., Bernardi, Three Creighton Boys with Beryl Evetts.
CLAPTON RINK (reh. 10).—Week, Lily Denville, Bennett and Williams.
EAST HAM PREMIER (reh. 10).—Week, Benedetti Bros., Ohio Three.
FINSBURY PARK RINK (reh. 10).—Week. "Sailors On Parade," Nan Foster, Billy Shenton, Savoy Male Octette, The Cabaret Four, Leslie Pierce.
KENNINGTON THEATRE (reh. 11.30).—Mon., Pearl Beresford, Two Sharpes, Mitchell and Peru.
LUTON PALACE (reh. 11).—Week, Dertan and Yvette, Collinson and Dean.
MILE END EMPIRE (reh. 11.30).—Mon., St. Moritz Skaters, Rome and Leonard, Thurs., Mitchell and Peru, Lake and Taylor.
NEW CROSS KINEMA (reh. 10).—Week, "Follies of 1890," Eight New Victoria Girls with Loranna, Kennedy and Aldis, Marie Hillier, Three Brooklyn Boys, Chas. Ellis.
PECKHAM TOWER (reh. 10).—Week, The Brennans, Harry and Frank Seaman.
PRESTON NEW VICTORIA (reh. 10).—Week, Zoiga and Rachel.
SHEFFIELD REGENT (reh. 10).—Week, The Four Chilenos, La Chica, Martinez.
SHEPHERD'S BUSH PAVILION (reh. 10).—Week, Cleo, Lamar and Carmen.
STAMFORD HILL REGENT (reh. 10).—Week. "Petals," Terry's Ten Girls, Thelma Dane, Barber Stevens and Orpwood, The Malinoffs.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Chas. Gordon, and company as booked. Thurs., St. Moritz Skaters, Jacobsen Bros.
STRATFORD BROADWAY (reh. 10).—Week, Don Lee and Louise, Al Gee.
TOTTENHAM PALACE (reh. 10).—Week, Leo Sax Trio, Harry Taft.

GENERAL THEATRE CORPORATION, LTD

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—"Making Whoopee."
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—Nellie Wallace, Marie and Maurice, Frederick Culpitt, Brian Lawrence, Five Mounters, Lohse and Sterling, Fyne and Hurley, Will Power and Page.
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"The Gipsy Vagabond."
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—Gracie Fields, Hartwell Bros., Duggie Wakefield and Co., Fields and Rossini, and company as booked.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—"Funny Boy" including Reg. Bolton.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Clapham and Dwyer, Nina Doria, Gene Sheldon, Lime Trio, Chas. Higgins, Clarkson Rose, and company as booked.
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Jack Payne and his Band, Coram, Randolph Sutton, Mary and Erik, Wee Georgie Wood, Jack Barty, Weston and Lyons, Robert Sielle and Annette Mills, Five Petleys, and company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—Julius Darewski and Tommy Handley's Wireless Show, "Hello, Folks."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"What Price the Navy?"
PENGE EMPIRE (reh 12) (Flat Pitch).—"Victoria Vanities."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—Julian Wylie's Douglas Show, "Happy People."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"The Surpassing Show of 1930."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"That Paris Feeling."

HOWARD AND WYNDHAM LTD.

EDINBURGH KING'S (reh. 11).—D'Oyly Carte Opera Company.
EDINBURGH LYCEUM (reh. 11).—"Honours Easy."
GLASGOW KING'S (reh. 11).—Miss Sybil Thorndike.
GLASGOW ROYAL (reh. 11).—"Appearances."
LIVERPOOL COURT (reh. 11).—"Frankenstein."
NEWCASTLE ROYAL (reh. 11).—Matheson Lang in "Jew Süss."

KINGSHOT SYNDICATE LTD.

ALDERSHOT HIPPODROME. — Harry Norris presents "Finnigan's Follies."
KINGSTON EMPIRE.—M. Barry O'Brien presents "The Calendar."

LONDON SYNDICATE HALLS.

(See page 13.)

THE MACNAGHTEN VAUDEVILLE CIRCUIT LTD.

BLACKBURN.—Martin Johnson African Expedition Corporation present the Film, "Simba."
BRADFORD.—J. D. Roberton presents "Laugh Parade."
CARLISLE.—James Hunter presents "The Menu."
HALIFAX.—Jules Cheroy, Skeets Martin, Loch and Lomond, Beattie and Delva, Harry Marsh, Embert Sisters, Bob Barlow, Horsburgh Bros. and Agnes
HUDDERSFIELD.—Randolph Sutton presents "Spare Time."
SOUTHAMPTON.—Miss J. Brooks presents "Wide Awake."
WARRINGTON.—Will Murray presents "Casey's Court."
(Rehearsals at all Halls at 12 o'clock).

MOSS' EMPIRES, LTD.

ABERDEEN HIS MAJESTY'S (reh. 11) (Low Pitch).—Layton and Johnstone and Company.
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—"Fancy Free." Cast includes Talbot O'Farrell.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—The Folies Bergere Revue. Cast includes Shaun Glenville and Marika Rokk.
BLACKPOOL OPERA HOUSE (reh. 11).—"Treachery."
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Francis Laidler presents "Alive and Kicking." Cast includes Jack Edge.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Harry Lauder, Norman Carroll, Tambo and Tambo, Norris Girls and Max, Burr and Hope.
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Howett Worster, Freddie Forbes and Daisy Elliston.
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—The Two Rascals, Naughton and Gold, Jack Barty, Anna Rogers, Van Dock, Stoll and Steward, Joe Boganny and Co., The Ten Asgards.
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company.
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—Pavlova" supported by Pierre Vladimiroff and Corps de Ballet.
GLASGOW EMPIRE.—Theatre Closed for Rebuilding.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Francis Laidler presents "The Reply to the Talkies."
HULL PALACE (reh. 1) (Low Pitch).—"Pageant on Parade."
LEEDS EMPIRE (reh. 1) (Low Pitch).—"Casino de Paris." Cast includes Gus Elton.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Paul Robeson and his Company.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman. (Second week).
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert Hale and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—The Co-Optimists.
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Macdonald and Young present "Here Comes the Bride." Cast includes George Carney.
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—"All Right on the Western Front." Cast includes Tom Gamble and Hugh Ormond.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"Why Go To Paris?" Cast includes Queenie May and Jack Gallagher.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—Jose Collins, Billy Bennett, Ada and Eddie Daros, Andy and Irving, Tom Fagan, The Destefanos, Jean Kennedy, The Four Brownie Boys.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—Schubert's "Lilac Time." Cast includes Frederick Blamey and Kathlyn Hilliard.
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Premier Denville Company in "9.45."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." Cast includes Alec Fraser, Kitty Reidy and John E. Coyle.
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—Barry O'Brien presents "Other Men's Wives." Cast includes Zena Dare.
SOUTH SHIELDS THEATRE ROYAL (reh 1).—The Denville Stock Company in "Daddy Long Legs."

(*Continued at foot of next column.*)

LONDON, SHOREDITCH.

There is a big welcome here this week for that ever-popular and unique male impersonator, Ella Shields, who makes a return visit after a long absence. Her various numbers, rendered in wonderfully detailed manner, were enthusiastically applauded and she was not allowed to leave without giving the perennial "Burlington Bertie." Her numbers were encored time and again, and she still remains the ideal of ideals. Edgar Benyon retains his title as the "most versatile artist in vaudeville," for he displays prowess as a conjuror, juggler, cartoonist, and does a lot of other things by way of entertainment, all with a touch of comedy which helps him to get straight over. His concluding feat caused an extra unexpected thrill on Monday. Miss Patsy Leon is of material assistance. Attired as a sailor, Charlie Robbins, the agile dancer from "Hit the Deck," goes through a remarkably swift step-dancing show on his own, which is of considerable interest and brought a big hand. Billy and Kathleen Sick, in "Sense and Nonsense," know their business thoroughly and, as usual, were much to the liking of the audience here, and Stella Taggart, the popular soprano, was awarded a big hand for her well-selected and splendidly-voiced numbers. Walter Vedale and Billy present a song, a dance and a piano with success, and Young and Younger, the agile ancients, offer a novel comedy knockabout speciality with bright ideas. The Gelvannis, a musical couple, displayed skilful instrumental ability and Ed and Arty Lowe received big applause for their well presented act. Percy Lewis and his orchestra render "Father Rhine" and "The Gondoliers" to great satisfaction.

QUEEN'S, POPLAR.

Locals were surprised to see a complete change of programme here on Monday, differing entirely from those placarded up to Monday afternoon, which had De Biere, the illusionist, at the head of his own road show. Mr. Abrahams did some quick work and, instead, the top of the bill was occupied by those argumentative blackface comedians, Scott and Whaley, who caused big fun with their "Hawslaw, the Detective," episode and other humorous incidents, besides displaying their dancing and piano playing. It is some time since these boys were here together, but they easily retain a big popularity in local affections, besides making a host of new friends. Wright and Marion further added to the hilarity of the evening by their funny "gagging" and fine singing and received a big hand. Harry Gunn and company renewed acquaintance with audiences here in his clever character vehicle, "The Christening," which caused hearty laughter, besides introducing a clever bit of dramatic acting, in which Harry proves that he can run the gamut of histrionics. Ted Cowan, another comedian, offered songs of which the audience showed approval, and Joby Gordon gave of his best dancing eccentricities, which were appreciated. Wal Clinton, with still more comedy, was much to the liking of the audience, and Tarzan, the human ape (?), was responsible for much discussion and interest on account of the extraordinary Simian simulation on the part of the performer. Statton and Stett, in their "Cross-road" episode, are rewarded with big applause for their novelty comedy dialogue and really fine singing, and the bill is completed successfully by the extraordinary ladder act of the Huntings, always a safe bet in the way of a speciality.

(*Continued from preceding column.*)

SOUTH SHIELDS EMPIRE (reh. 1).—Syd. Seymour and his Mad Hatters Road Show.
SOUTHSEA KING'S THEATRE (reh. 1.30).—"Marry the Girl."
STRATFORD EMPIRE (reh. 1) (Low Pitch).—"Paris and Piccadilly." Cast includes Fred Miller and Jack Stanford.
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—Toto and his Road Show.
SUNDERLAND THEATRE ROYAL (reh. 1).—The Denville Stock Company in "Eliza Comes to Stay."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—"Tout Ensemble." Cast includes Alfredo and his Band, Norman and Arnold, Max and Harry Nesbitt, Jimmy Jewel.
VICTORIA PALACE.—Theatre closed for Redecoration.
WEST HARTLEPOOL EMPIRE (reh. 11).—Tom D. Newell, Wensley and Dale, Harry Wulson, Austel and Arthur, D'Alba, Jean Florian, Fisher and Ariani and the Greene Sisters.

STOLL TOUR

(See page 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Tom Arnold's "De La Folie Pure."
CLAPHAM GRAND (reh. 12) (Flat Pitch).—Ernie Lotinga in "Ernie's End."

THEATRE SECURITIES, LTD.

Managing Director : Mr. Harry Goodson.
BRISTOL EMPIRE THEATRE (reh. 1).—"Sexton Blake."
CAMDEN TOWN BEDFORD (reh. 12) (Flat Pitch).—"Going the Pace."
DOVER KING'S THEATRE (reh. 12).—"Red Tape."

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—"Step Inside."
AYR GAIETY (reh. 1) (Flat pitch).—"Murder In The Car."
BLACKPOOL GRAND THEATRE.—"Talkie" Season.
BLACKPOOL PALACE VARIETY THEATRE.—Archie Glen, Betty Jumel, Tom Davies Trio, Elmar and Elsie, Rogers and Lascelles Scott and Weston.
COVENTRY HIPPODROME (reh. 12).—Olson's Sea Lions, and Company as booked.
EXETER HIPPODROME.—"The Lido Follies."
HEREFORD KEMBLE THEATRE.—"On the Road."
ISLINGTON CARLTON (reh. Mon. 11).—Company as Booked.
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—"Show Time," featuring Florence Smithson.
PLYMOUTH PALACE.—"Pontoon, Ltd."
POPLAR QUEEN'S (reh. 4).—"Singing Clown."
READING PALACE (reh. 12).—"The Show's the Thing."
SHEFFIELD HIPPODROME (reh. 12).—Variety Company as Booked.
SHOREDITCH "LONDON."—The Blue Slavonic Company, Maggie Maclean, Braddy Shaw and Nella, Mahoney Bros., Hal Miller, Stan Stanford, Billy Vardel Four, etc., etc.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low pitch).—"The Town Show."
TAUNTON LYCEUM.—Carlos Ames Co., including The Willenors, Betty Webb, Gladys Marloe, Johnnie Walker and Mascot, Len Clifford and Connie Rhode, Dawnya and Petrov, Dinks and Trixie.
UPTON PARK CARLTON (reh. Mon. 11).—Jimmy Ferguson, Leon and Lucette and Company as Booked.
WALTHAM GREEN GRANVILLE (reh. 12) (Flat Pitch).—"Mr. Jolly Boy."
WINDERMERE ROYALTY THEATRE (reh. 12).—Dudley Dale presents "All Alive," with Roelgin's Cockatoos, Billy Riley, The Two Van de Pears, Vesta Lyons, Mickie Connolly, Lillian St. John's Six Moonbeams, George Macdonald and Dudley Dale.

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15, LEICESTER SQ., W.C.

GALLERY FIRST NIGHTERS.

DINNER TO MISS SOPHIE TUCKER.

Mr. Leslie Bloom presided over a crowded attendance at the Criterion Restaurant, on Sunday, for the Gallery First Nighters' Complimentary Dinner to Miss Sophie Tucker.

Mr. Bloom said that, after their last dinner, they had their annual attack on the theatre. The reports were so alarming that he was much afraid the theatres would not last until the time the club season started. The theatre had been dying for centuries. The latest opposition was midget golf. Well, the theatrical season had started well. There were no end of successes in Town. He would remind managers, however, that many people could not afford to pay more than 3s. 6d. for a seat. This class was being squeezed out of the theatre, and he was afraid that it would be difficult to get them back.

It was a great pleasure that evening to welcome Miss Sophie Tucker as their guest of honour. If ever there were a popular artist, Miss Tucker was one. She had not a single enemy in the whole world. A more kind-hearted and generous woman it would be difficult to meet No one had an unkind word to say of her She was always keen on her job, and nothing was too hard or too difficult for her. Her work always came first. He was in her dressing-room the other night. She was very ill and had undergone a slight operation, but she went on and did her job.

Miss Tucker's early life was one of great struggle and hardship. All the more credit to her for having reached such a high position in her profession. Miss Tucker used to serve at the table and assist in the kitchen at a restaurant kept by her father and mother. The idea came to her that to increase business she would sing songs to help trade. If she were applauded she would give a second helping for nothing! Willie Howard came to the restaurant one day and he told Miss Tucker that she ought to try New York. She did, and opened at the old German Garden Cabaret, singing coon songs. After a few years she got her first big chance when, in 1909, Florenz Ziegfeld offered her a part in the Ziegfeld Follies When a gramophone company offered her 1,000 dollars to make ten records, she asked for the cash in advance and purchased a new home. "My dear Sophie, it is a great pleasure to be here and to act as your Chairman. The members of the Club welcome you here because we like you. I ask you, ladies and gentlemen, to drink to the health and continued success of Miss Tucker." Mr. Bloom concluded.

The toast was accorded musical honours and loud cheers greeted Miss Tucker when she rose to reply. She was very honoured to be their guest that night. When she read the list of people who had been entertained by the Club in the past, she wanted them to know that she was just a music-hall artist and always had been She was doubly honoured, therefore, to be there that night. Gallery First Nighters' Clubs were not unknown in America, where they were called "Gallery Gods." She knew what Gallery First Nighters meant to an artist. As to the new theatres where they had done away with the gallery, she predicted that they would have to come back, because Gallery-ites were needed. "I am not a speechmaker," Miss Tucker concluded; "please forgive me, I am just happy, and so grateful to you, Leslie, for the kind things you have said about me. I hope I may prove worthy of your beautiful love and your beautiful friendship towards me."

There was an excellent concert, which was opened by Cecil Harrington and Noreena Feist. These two clever artists, with Cecil at the piano, put over three fine numbers and were loudly applauded. Mr. Walter Fennell, in "songs at the piano," revealed an artistic touch and an ingratiating style, and Mr. Julian Rose caused roars of laughter with some very funny business. Miss Violet Essex sang well—well, only as Miss Essex can sing, so sweetly, and Mr Charles Tucker also, with his violin, contributed considerably to the evening's enjoyment. Miss Essex and Mr. Tucker also sang their "Side by Side" number, which was much appreciated. Miss Eva Cattaneo sang beautifully two numbers, and Mr Clay Thomas also rendered a couple of songs in delightful style. Mr. Bloom announced that Mr. Clarkson Rose had purposely postponed his visit to Liverpool and was travelling all night to be present there. Mr. Rose's "M.P.'s Concert" and "Coupons" went as well as ever. Mr. Arthur Askey repeated his success at the O.P. Club the previous Sunday, the fine programme being completed by Mr. Ashmoor Burch and Miss Sophie Tucker herself, with Mr. Ted Shapiro accompanying her, in "Hollywood will never be the same," "That's how I feel about you" and "At Eleven-thirty Saturday night" and other selections. She was wonderful. Miss Nora Drake officiated at the piano for most of the turns.

Among those present not already mentioned were Mr. J. L. Sacks, Mr John Stevens, Miss Olive Fox, Mr. and Mrs. Arthur Were, Capt. F. D. Bone, Mr. and Mrs. Val Parnell, Mr Maurice Cowan, Mr. John Bone, Mr. W. Wolf, Mr. Edward Mortimer, Mr. and Mrs. Stanley Jones, Mrs. H. Horton, Mr Harry Cohen, Mr. Harry Major, Mr. John Page and Mr. C. O. St. J. Parry (Hon. Secretary).

"AN OBJECT OF VIRTUE."

AT THE DUCHESS.

A Comedy, adapted from "Le Gendre de Monsieur Poirier," by Emile Augier and Jules Sandeau, by Edward Percy, presented at the Duchess Theatre on Tuesday, November 4

The Duke de Montmeyran ..... George Curzon
A Footman ..... Edmund Tottenham
The Marquis de Presles ..... Brian Aherne
A Page ..... Emile Florent
Monsieur Verdelet ... Horace Hodges
Monsieur Poirier ..... C. V. France
The Marquise de Presles ..... Jean Forbes-Robertson
Germaine ..... Margaret Vines
Saloman ..... Oswald Dale Roberts
Cogne ..... Herbert Lugg
Chavassus ..... Wellington Briggs
The Concierge ..... William Pringle
Monsieur Vatel ... Robert Farquharson
Producer ... Reginald Denham

The new management at the Duchess were ill-advised to present the new adaptation of the hundred year old comedy, "Le Gendre de Monsieur Poirier," with which to reopen the theatre, for it became apparent soon after the curtain rose that modern English actors have not the style in movement and speech to play these old French classics. The naturalistic acting that we saw on Tuesday last makes the characterisation false and the situations unreal. There is no need at this stage to discuss the merits of Emile Augier and Jules Sandeau's famous work, which is still in the repertory of the French theatre. It is well constructed within its conventions, but the conventions are those of the stage and not of life in 1930. The actors were modern people dressed in the costumes of the early nineteenth century. The result was a dull and uneventful evening.

The last English production of the play took place at the Criterion on March 31, 1894, with Charles Wyndham and Mary Moore in the chief parts. On that occasion the play was anglicised to such an extent that the names of MM. Augier and Sandeau were omitted from the playbills. The piece, which was called "An Aristocratic Alliance," was then given an English setting, and the Marquis de Presles became Gerald, Earl of Forres, with Monsieur Poirier as Potter, a pickle manufacturer. I notice "The Era" of that date described the piece as an "interesting and up-to-date comedy," the sort of thing in fact that the first-rate cast in the present production at the Duchess would have acted to perfection. I am surprised that Mr. Reginald Denham did not attempt to get more of the style and flourish that would be seen at the Comedie Française where the play is still acted.

The only member of the company thoroughly in the spirit of the play was Mr. Robert Farquharson. His performance as Monsieur Vatel, so proud of his descent from a long line of chefs, should have been the key to the whole production. Mr. George Curzon, however, as the Duke de Montmeyran, wore his costumes well and acted with a certain sense of appreciation of the period. Most of the other performances would have been perfect in a modern play. Miss Jean Forbes-Robertson, who is always very interesting and rarely less than first-rate, seemed to be fighting an uphill task as the Marquise. She had one very fine moment—the incident in which she tests her husband's affection and then burns the letter from her supposed rival. As the Marquis, Mr. Brian Aherne kept to a note of naturalism which did not go with his costume or the duel which was to be fought for a lady's honour. Mr. C. V. France and Mr. Horace Hodges were amusing enough in a light and rather aimless manner as the two old cronies. Monsieur Poirier and Monsieur Verdelet. All the small parts were quite well sketched. It would be of interest to know why one of the creditors who come to dun the Marquis made up his face with green grease-paint.

Mr. Laurence Irving's scenery and costumes were delightful, and I was particularly charmed by the period music played under the direction of Mr. Ernest Irving.

G.W.B.

ROYAL VARIETY PERFORMANCE

AT THE LONDON HIPPODROME

Their Majesties the King and Queen were present at a special variety matinée at the London Hippodrome on Friday, in aid of the funds of the Royal National Lifeboat Institution The house was packed.

The King and Queen were received by the Prince of Wales, who is President of the Institution, and by Princess Louise, Sir Godfrey Baring, the Hon. George Colville, the Mayor of Westminster, the Duchess of Portland, the Marchioness of Londonderry and Mr. George F. Shee, Secretary

First on the programme came a cabaret song and dance scene from "Sons o' Guns," with Rosie Moran and Raymond Metcalf, followed by songs at the piano by Walter Fennel. New Zealand entertainer. Wendy Toye offered two charming dances, 'Columbine," by Schumann, accompanied by Madame Asher Lucas, and "Just a few steps," accompanied by Walter Fennel. Fred Lindsay gave his extraordinary display of the uses of the Australian stockwhip, in which he was assisted by Lottie Norton, Kitty Doanes, Roy Jefferies and Holman James, and Henry Ainley was enthusiastically received for his recitations, "In Summertime on Bredon," by A. E. Housman, "A Gentleman of France," by Sam Walsh. "A Chant of Love for England," by Helen Grey Cone, and "An Indian's Idea of God." Paulette Karni was heard in "Pleurez mes yeux," from "Le Cid," by Massenet, and "Le Printemps," by Rachmaninoff, followed by a sketch by A. Scott-Gatty. "The Bar Sinister," from Leonard Merrick's "Chair on the Boulevard." In this we witness a "judgment of Paris" scene in a restaurant where Gladys Cooper, as an actress, is unable to choose as her life-partner either of her two actor friends Fred and Charles, the latter portrayed by Sir Gerald du Maurier. She says they are more comic than anything else and she would prefer an actor of the dramatic type. Fred, as a supporter of the Society for Abolition of Capital Punishment, is approached by Murgatroyd, the hangman, to impersonate him in an appeal at a meeting in favour of abolition, and he does so with great success. Fred is asked to meet the Earl of Wessex, an old man who brings with him a bottle of wine, as "the spirits here are so filthy." Then he proceeds to disclose that he is the son of a poisoner who was sent to death by Murgatroyd. The judge and the prosecuting counsel in the case are already dead by poisoning, he reminds him, and Gladys, who is a terrified listener, realises that Fred is poisoned. Fred admits that he is only an actor, whereupon the Earl of Wessex removes his disguise and proves to be Charlie. Although Charlie has given a wonderful impersonation, Gladys thereupon accepts Fred as her future mate. The sketch was well sustained though the dialogue is necessarily rather long. Gerald du Maurier's acting in the second scene was all one expected, and the actor who played Murgatroyd did good work. Gladys Cooper had little to do except look beautiful. Others in the cast were Campbell Gullan, A. Scott-Gatty, Garret Hollick, George Desmond and Cyril Fairlie.

In the interval, a B.I.P. film, "Heroes of the Sea," was shown to an accompaniment by Debroy Somers and his band of his "Sea Songs Medley." George Robey caused intense amusement with his one-man band number, and Beryl Laverick danced "L'Eventail" minuet, by Haydn, with Kathleen Simpson at the piano and "See me dance the polka," by Solomon, the dances arranged by Mrs. Freda Grant. The St. Moritz Skaters, Vera Paravicini and Prof. E. Corthesy, gave an astounding exhibition of roller-skating, and Beatrice Lillie's clever songs were much applauded. Isolde Menges was welcomed for her violin playing of two Hungarian dances by Brahms-Joachim, and the programme was concluded by a dance by Gordon Marsh's Marshmallow Girls. Mr R. H. Gillespie and Mr. Frank Boor were presented to their Majesties.

"THE ERA" 90 YEARS AGO.

DRURY LANE.

The concerts at this theatre have been crowded during the week with myriads of delighted auditors. The Promenade exhibits nightly the most distinguished people, harmonising without a discord with the purse-filled burgher and the well-clad artisan, while ladies of the highest *ton* grace the boxes. During the performance of the music, not a sound is heard but those uttered by one of the most splendid and effectual orchestras in Europe. It is a sight which as Englishmen we are very proud of. Eliason merits high laudation for the spirit and almost recklessness of expense which has characterised his management, and right glad are we that the public have evinced a corresponding degree of liberality in support of the undertaking. Locke's music in *Macbeth* has been the great attraction of the week. The solo parts are admirably executed by Koenig (the Rubini of the cornet à pistons), and Barret on the oboe; but we are free to confess the general effect did not strike us as giving form and substance to Locke's magnificent design—the witches' music is essentially choral—the *individual* portions require scenic aid and dramatic action to give them full effect, added to which the *time* throughout is taken much too slow, and this gives weight without adding to its metaphysical sublimity. Had the music been re-arranged for only instrumental effects, the matter might possibly be different, but we have only the usual orchestral parts, without the power of voices, and it is this which causes the thinness and want of unity which we experienced. Independently of these—to some, perhaps, hypercritical—grumblings, the feeling which prompted its performance is as praiseworthy as we hope it may prove profitable. Balfe's trio from *Falstaff* is exquisitely played by Koenig, Janet and Musard.

Reprinted from "The Era," November 15, 1840.

THE STAGE GUILD.

Artists' Section.

Mr. Robert Cunningham took the chair at the Council meeting on Tuesday, November 4, and others present were Messrs. Hector Abbas, Alfred Terris, Charles Clifford, Oswald Lingard, Herbert Barrs, John Collins, Edward Beecher, Frank Irish, Charles R Stone and Tristan Rawson, Misses Lydia Donovan, Gracie Vicat, Elsie Shelton, Eva Moore, Athene Seyler and Christine Silver.

New Members.

The following were elected members:—Moril Shiells, D. L. Fraser, F. D. Fraser, Harold Dewhurst, Gay Bellairs, Lily Lorrell, Fifie Russell, Tom Drew, Cecile Victor, Ann Walker, Allan Storm, Margaret S. D. Dewar, Bernard Gordon, Alec Alexander, D. Dennis Franks, Mercedes Barrington, Gwenol Satow.

Stage Guild Benefit Fund.

Tristan Rawson and Christine Silver were elected to the vacancies on the Committee of the Stage Guild Benefit Fund.

Contracts.

Various matters affecting members' contracts were discussed and an interesting letter was read from the New Zealand Government, giving information as to the conditions affecting engagements of artists in Australia and New Zealand.

Agency.

Fifteen engagements were reported. Progress is being made with engagements for members of the Guild for "talkies."

A Busy Pair of Players.

Miss Edna Best and Mr. Herbert Marshall have gone on the Continent for a little holiday. After that is over they are going to Elstree to make a talking film, and as soon as it is finished off they go to New York to appear immediately after Christmas under the direction of the Shuberts and Gilbert Miller in H M Harwood's "Cynara." Miss Best will play the rôle created by Miss Celia Johnson and Mr. Marshall, that of Sir Gerald du Maurier. In the spring they come back to the St. James's Theatre in a new play, in which Mr. Gilbert Miller will present them.

THE AMATEUR THEATRE.

"CLESCO" L.O. AND D.C.

A highly illuminating and illuminated show, wittily entitled "Elect Tricks," was opened by the "Clesco" L.O. and D.C. at King George's Hall on Thursday last—the brightness appreciably augmented by the commodity pertaining to the Company, for their name is but a shortened edition of the County of London Electric Supply Company, and the novel lighting effects were thus in the best of hands. A long and varied programme, culled from many sources, was unfolded, the show being devised and staged by Messrs. Walter E. Dossett and Arthur Ashdown, with additional music by Mr. Victor Cox. Mr. Ashdown is a particularly useful member of the company, for he not only provides a good deal of the light comedy, but also on this occasion, in "Only a Dream," deputised for a non-appearing member in a song-scena rather outside his usual province. Mr. Dossett partnered Mr. Gilbert Terrington at the piano throughout the show, both artists displaying excellent proficiency. Two good songs, "Why Did She Treat Me That Way?" and "That New-Fangled Mammy," showed that Mr. Dossett could sing as well as play. In these he was partnered by Mr. Clifford Thatcher, who also had a busy time throughout the performance in the rôle of light comedian, in which his style was genial but not unforced. Mr. George Mortlock's fine voice was heard in a rousing "Jester" solo and his rendering of "Girl in the Moon," backed by the chorus, was entertaining.

The company is rich also in feminine vocal powers, for Miss Erica Skene and Miss Maude Carter both have pretty voices, and both dance charmingly. Other useful ladies were Miss Muriel Witty and Miss Irene Evans. In fact, "Cheque-Mate," in which they both took part, with Mr. Mortlock and Mr. Ralph Feron, was one of the most exciting sketches of the evening.

As the low comedian, Mr. Philip Garland was a great success, for he has quaint and unforced methods. A typical example of his style was seen in "Silence is Golden," in which he was accompanied by Miss Mabelle Godfrey, a promising comedienne. Another hard-working member whom one must not forget to mention is Mr. Lawrence Adams. Many other pleasing items went to complete this full evening's entertainment, the mention of which space will not permit, and the performance gave impressive evidence of hard work and patience on the part of all concerned.

MARY HAY PLAYERS.

An interesting week's performance was given by the Mary Hay Players, an able company of Berkshire amateurs, at the County Theatre, Reading, Shakepeare's "Merchant of Venice" being given during the early part of the week and the Pepys play, "And So To Bed," for the remainder. The acting again reached a very high standard and the performances gave entire satisfaction to large audiences.

In "The Merchant of Venice," Mrs. Elsie Short gave a creditable impersonation of Portia. She is undoubtedly at her best in Shakespearian characters, and her Portia won general admiration. She was agreeably matched by Dorothy Sharp's winsome Nerissa. Clement Tregay played Shylock with great dramatic power; Andrew Kelson made a gallant figure of Bassanio; and James Bury was praiseworthy as Antonio, notably in the trial scene. Marjorie Watson proved a vivid and colourful Jessica; Donald McPherson was excellent as Salarino; and William Chapman was a competent Gratiano. John Langston represented the ardent Lorenzo effectively and the Prince of Aragon was well interpreted by Egbert Blackall. Edwin Elliott added dignity to the Court scene by his demeanour as the Duke of Venice. The song, "Tell me, where is fancy bred," in the second act, was delightfully sung by Peggy Andrews.

J. B. Fryan's amusing play, "And So To Bed," received unstinted applause. Mrs. Elsie Short displayed her versatility by her delightful rendering of the part of Mrs. Pepys, and the amorous diarist was impersonated by James Bury in fine style, his acting being well balanced. Peggy Andrews, as Mrs. Knight, and Leslie Pocock, as King Charles II, both gave admirable performances. John Langston gave a clever piece of acting as Pelham Humphrey, and the gay revellers were all efficiently played by Ernest Chandler, Winifred Langston, Catherine Parry and Norman McPherson. Dorothy Sharp's make-up and acting as the droll blackamoor doll was clever.

The productions were under the skilful control of Miss Mary Hay, who must be congratulated on the success achieved, and Mr. W. Ewart Masser conducted with judgment.

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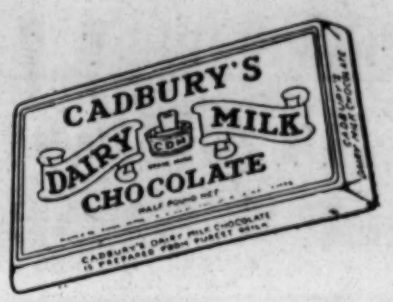

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WEDNESDAY, NOVEMBER 12, 1930.

THE NATIONAL THEATRE AGAIN.

THERE are sometimes long periods in which nothing is heard of the National Theatre scheme, but during them we are by no means to infer that its sponsors are resting.

The Present Position.

These enthusiastic and tireless folk are not working the less hard because their activities are obscured from the public for a time; and now, when the air is full once more of their doings, and they are presenting us with the fruits of their labours of the last few months, we are able to see how patiently and productively they have been toiling for their cause. Mr. Harley Granville-Barker has prepared a statement on the present position of the National Theatre which he delivered to the assembled delegates of the British Drama League Conference at Exeter the other day. His main point was a suggestion for the allocation of a portion of the B.B.C. profits for the purposes of such a theatre; and we learn that the Government are, at the present moment, considering the feasibility of a plan on these lines. The whole position was further explored at a meeting held last Thursday by the executive committee of the Shakespeare Memorial National Theatre; and finally, a meeting at which Mr. Geoffrey Whitworth will speak for, and Mr. Alec Rea against the National Theatre will be held by the O.P. Club next Sunday evening. The actual realisation of the ideal which has inspired all these efforts towards awakening the public conscience may be a long way off yet, but we cannot help feeling encouraged by the spectacle of such boundless activity.

In the middle of all of these more or less general manifestations, there has arrived a winning and extremely personal plea in the form of a little book, "The Theatre of My Heart" (Gollancz, Ltd., 2/6) from the pen of Mr. Geoffrey Whitworth. We can imagine the quiet and diffident voice which we seem to hear as we turn these pages converting many intractable hearts. Mr. Whitworth, we feel, speaks with conviction; therefore he never has to overstate his case. He shows the processes of thought which brought him to his present belief in the necessity for a National Theatre here in London, and in doing so forces us to look at the whole question in an original and revealing light. He regards such a theatre first of all as a spiritual need, as something which will make us realise that we all of us share a common existence. Furthermore, he points out that without a National Theatre we are shut away from whole worlds of beautiful experience, and our sad exile is made manifest when a glorious piece of dramatic art is put on at a theatre and does not succeed, for the reason that we are not able to recognise our inheritance when it is within our grasp.

"The Theatre of My Heart."

MR. WHITWORTH'S motives for championing the cause of the National Theatre—though excellent—may fail to convince prosaic and unimaginative minds. But even the least visionary among us must be struck by the sound common sense of the methods by which he set about achieving his ends, and convinced of the truth of the arguments which he brings against those who cry, for various reasons, that the whole conception of a National Theatre is unsound and undesirable. Mr. Whitworth performed the most valuable service in the cause of the National Theatre when he founded the Drama League, from which organisation the movers in the scheme are drawing great help and inspiration. Each branch of the League may be likened to a stream whence ideas are constantly flowing into the main current. And Mr. Whitworth has drawn up a list of all the possible criticisms which could be brought against the theatre of his heart, and has answered each one in a way that is none the less effective because it is good-natured. His little book ends with a hope that the National Theatre may flower soon. We add our good wishes to his.

INTERVIEW.

THE 1930 VARIETY BALL.

TALK WITH MR. HARRY MARLOW.

To-morrow night, at Covent Garden, will be held the eleventh annual Variety Ball, and when I saw its energetic organiser, Mr. Harry Marlow, one morning last week, he said that he hoped, in spite of the general economic depression and the anxious times through which so many members of the profession are passing, that it would be as brilliant and successful a function as its predecessors.

"How many of these Variety Balls have you, personally, organised?" I asked Mr. Marlow.

"With the exception of the first one, all of them," he replied. "The idea originated with Mr. James W. Tate, who at the time was the President of the Variety Artists' Benevolent Fund. The first Ball was held at the Royal Albert Hall. I was working as an artist then, and was on the Committee. In the next year, 1921, I took over the organising secretaryship of the Fund and Institution, and ran the first Variety Ball at Covent Garden. I have been in charge of each one since."

Over £10,000 Up-to-Date.

"You are the person, then, to tell me exactly how successful these occasions have been," I said.

"I can say positively that during the past nine years the Ball has resulted in well over ten thousand pounds being raised for the Fund."

"The receipts have varied year by year, I suppose?"

"Yes, they have, and there have been one or two rather lean years. Generally speaking the early ones were very good, and I can instance 1921 and 1922 as being bumper years. But 1927-8 were good, too. For the last two years we have reduced the price of a ticket from two guineas to one. We did not feel that circumstances warranted the higher price. In common with so many other things, we have been adversely affected by the unsatisfactory conditions in the country, but I might say that our's is the only big London public Ball that has run continuously for so many years, most of the others having had to give up.

A Night of Novelties.

"Every year my chief difficulty is thinking out novel lighting effects and stunts. I always try to make each occasion as different as possible from the last. I think the best and most original thing we ever did at a Ball was when a huge basket of flowers was suspended from the ceiling, and Lillian Burgiss emerged from it to sing a number. I received a lot of congratulations for this item, for it was a big surprise and no one had any idea what was going to happen. But things like that take a lot of thinking out, and it is difficult to get people to take part in them."

"Have you planned anything special for to-morrow?" I asked.

"Nothing special, but I feel that the Ball this year will be quite up to the usual standard. Some very exceptional lighting effects have been installed, and we are presenting what is probably the biggest cabaret that has ever been seen on a ballroom floor. Those who will take part in this are the Sixteen Palladium Girls, Mlle. Levanda, the Twelve Albertina Rasch Girls, Lauri Devine, Mitti and Tillio, and Gaston and Andrée. Boxes have been taken by the Earl and Countess of Cromer, Lord Wittenham, R. H. Gillespie, George Black, Walter Payne, Sir Oswald Stoll, the Variety Artists' Federation, Lionel Carson, the M.H.A.R.A., Gracie Fields, Mrs. Cedric Hardwicke, Sophie Tucker and Jack Hulbert.

"I might add that, apart from the support given us by artists, the leading managements, music publishers and the trade Press have always helped generously. The five big popular music publishers, Francis and Day, Lawrence Wright, Bert Feldman, Campbell and Connelly, and Keith Prowse, have never failed, and all have their boxes this year.

MR. HARRY MARLOW.

"We have the usual splendid list of prizes headed by a free Mediterranean trip in a Union Castle liner, and a trip to Paris by Imperial Airways.

Increased Calls on the Fund.

"We are more than usually anxious that the Ball this year shall be a big financial success, as, owing to the serious state at the moment of unemployment among variety artists, calls on the Fund are greater than ever, and an average of £200 is being dispensed from it weekly.

"Apart from the benefit which the Ball confers on the Fund, it is noteworthy and useful as being the one occasion in the year when all branches of the profession, managers, artists, agents and publishers are brought together."

"Almost Too Decorous."

"Have there been any unusual occurrences since you took over the management of the Ball?" I asked.

"No, and on the whole I am glad to say that there have not. There has never been anything resulting from the Ball that has brought discredit on the profession. The Ball is very strictly run, and one of the best compliments that a music-hall function could have was, I think, when the Earl of Cromer remarked that it was, if anything, almost *too* decorous."

"How much work is involved in the organisation of the Ball?"

"There has to be six weeks' preparation. It would be difficult to enumerate all the things that have to be done—the Committee must be brought together, tickets and boxes sold, and printing, bill-posting and publicity attended to."

From Shakespeare to Single Turn.

"You have long experience of the entertainment world to help you?"

"I've been in it all my life," Mr. Marlow told me. "I've acted in everything, from Shakespeare to pantomime, have done sketches and single turns on the halls, and have been engaged in both business and stage-management."

"How would you sum up the present position in the theatre?" I asked finally.

"If a person has talent it's a very good business provided he's prepared to make a business of it."

R.C.

(*Continued from column 6.*)

Comments on America.

I asked Evelyn Laye what new plays she saw when in New York, and she replied that she had time to go to two, one of which, "Nina Rose," she liked very much. Lee Ephraim has acquired it for London, and I gather it contains a good part for Harry Welchman. In Hollywood, Evelyn Laye was inconvenienced by the hot weather, and in America generally by the persistence and inventiveness of newspaper reporters. These gentlemen always showed insatiable curiosity about her private life, and usually contrived to get her engaged to a different man every week.

• • •

Clare Eames.

The death of Clare Eames at the young age of thirty-four robs the London and American stage of one of its most interesting actresses. Earlier in the year she had an illness from which she partially recovered, but three weeks ago Miss Eames underwent an operation. Another operation followed on Friday and she died early on Saturday. Her first appearance in London was in "The Silver Cord," her husband, Sidney Howard's play, produced at the St. Martin's Theatre on September 13th, 1927. She made a striking success, but perhaps her finest performance in this country was in "L'Ame en Peine," Jean-Jacques Bernard's beautiful play, which was presented in J. Leslie Frith's translation by the Stage Society in January, 1928. She also played the part of the Nurse in "The Sacred Flame," at the Playhouse, last year, and her last appearance was in "Milestones."

• • •

A Tragic Coincidence.

There was a suggestion that Miss Eames should go to the Old Vic this season, but her health stood in the way. On Thursday evening James Agate was discussing the kind of play that should be staged at the Duchess, and I said that "L'Ame en Peine" should be put on at a London theatre. It is a tragic coincidence that he should mention the idea in the "Sunday Times," adding "if Miss Eames should be unavailable her part is one to try still further Miss Forbes-Robertson's mettle." In another part of the paper is the report of Clare Eames' death.

BY THE EDITOR.

Mrs. Shaw's Good Progress.

I was glad to hear from G.B.S., when I spoke to him on Saturday morning, that Mrs. Shaw was making good progress after her accident. He told me that during the week she had been able to get into a chair, and added that he does not think there will be any permanent ill-effects from the shock.

• • •

"The Windjammer."

"The Windjammer," which I saw at the Regal last week, is the finest film I have seen since "The Hell of Pitz Palu." For over an hour I had the delightful impression of being on board one of the old sailing ships on a thrilling cruise from Australia to London. Some of the pictures, taken from extraordinary angles, were exceedingly decorative, and the shots of the ship with the sails all set were lovely. There is a slight story to give the human interest. A youngster has joined a crew of hardened sailors for his first voyage. He is ill and miserable for most of the trip, and his shipmates, not an unkindly crowd, chaff him a little. The sea gets into his blood, however, and just before the Channel is reached the lad says that life on a sailing ship is the only one for him.

• • •

Death of the Hero.

"The Windjammer" may not be a great popular success because the young hero is killed just before the ship reaches the port. A rope snaps in the rigging and he falls to the deck and dies instantly. This incident gives an opportunity to Michael Hogan to give one of the most exquisite pieces of emotional acting that I have seen on the screen, and the simple funeral service that follows is very moving.

• • •

A.P.H. and the Film.

By a curious coincidence I ran into A. P. Herbert soon after I left the Regal. He gave me a graphic description of the making of the film. He was responsible for the dialogue, and the scenes on the lower deck were taken near London. He told me, however, that the actual film was photographed on a voyage from Australia to London. A. J. Villiers and Ronald Walker, another young Australian, set sail before the mast on an old windjammer, taking with them two cinematograph cameras. Neither had any experience of camera work.

• • •

Michael Hogan.

At dinner the same evening I sat opposite Michael Hogan, whom I had not seen for some years, and I was able to congratulate him on his fine performance. He told me that he had very little film experience, and I should think that after his acting in "The Windjammer" stage and film producers will be anxious to give him more employment than he seems to have had lately. I have vivid memories of the interesting season at which he appeared at the Barnes Theatre a few years ago, particularly of the production of an adaptation of Dosfoievsky's "The Idiot," which was afterwards transferred to the Little.

• • •

Film People Not Interested.

The following day I was introduced to A. J. Villiers, and I listened to one of the most thrilling stories I have ever heard. He told me how for a long time he and his friend, Ronald Walker, were reporters on the same newspaper. They tried to interest film people in the idea of recording moving-pictures of life on one of the sailing ships, but they did not get a single reply to any of their letters. Neither had they any money, but were able to sell some furniture and get together four hundred pounds in order to buy two suitable cameras and six thousand feet of negative. They then went to Wallaroo, where they heard that the "Grace Harwar," the last of the full-rigged ships on the Cape Horn trade was about to sail for London. The Captain was glad to take them on, and the cameras and equipment were smuggled on board late one night.

• • •

The Tragedy.

I asked him why there was any need for secrecy? He said they were afraid that the ship-owners might have raised difficulties, but, as a matter of fact, as soon as they were out at sea, the Captain gave them every help. Neither of them knew anything about film camera work. "We did know, however," said Villiers, "that it would be possible to take better pictures than the things we usually saw at the movies." Halfway to Cape Horn, Walker was killed in a storm and part of the funeral service shown in "The Windjammer" actually occurred on board and was photographed by Villiers. Apart from the ghastly tragedy, his death might have had disastrous results to the film, because Villiers knew a great deal less about photography than his friend. He chanced his arm, however, for he did not even know how to work out the exposures. Of course, there was no dark room on board, but he discovered that the Captain knew a little about photography and helped him to develop portions of the film. It was a great moment when they were found to be all right.

• • •

For South Kensington.

One of the great difficulties was to keep the lens dry, for there were storms nearly all the way to the Horn, and the spray often rose right over the ship. The miraculous thing is that this novice at cinema photography should have taken probably the finest pictures of the sea that have ever been shown on the screen. Over three thousand feet have been used in "The Windjammer," and Villiers told me that all the negatives are being presented to the Sailing Ship section of the South Kensington Museum.

A Great Epic.

His difficulties on board ship were negligible compared to the troubles he had to face to get the film taken in this country. Eventually the British Instructional Company was interested, and A. P. Herbert was engaged to write the story in which the sea pictures are neatly framed. The curious thing is that Villiers met A.P.H. in Australia, and, of course, found him a very congenial person to work with. The history of "The Windjammer" is a great epic of the film.

• • •

Enterprise!

Lawrence Hanray, in his speech after the first night of "Masks and Faces" at the Everyman last Wednesday, mentioned that an enterprising press-cuttings' agency had addressed letters to T. Taylor, Esq., and C. Reade, Esq., asking for their custom. I believe when "The Way of the World" was produced at Hammersmith, the Income Tax authorities sent a form of return to W. Congreve, Esq! It may, or may not, be true, but this is always a good story.

• • •

Opening of the Adelphi.

Just before he left for Glasgow last week C. B. Cochran told me that the Adelphi Theatre will be ready for him on Monday morning next, and if he gets it completely equipped and in running order, according to contract, he saw nothing to prevent "Ever Green" being presented on November 24th. Soon after I left him I looked into the theatre, which presents the appearance of a devastated area. It seemed impossible it could be ready in time, but I imagine that as Cochran has an indemnity of £475 a day, every effort is being made this week.

• • •

Noël Coward's Joke.

When the curtain rose on the second act of "Bitter-Sweet" at a matinée performance last week, Noel Coward was missing from the box which he had previously shared with his mother and Henry Kendall. I wonder how many people in the audience recognised him as a bearded café frequenter on the stage? Billy Milton told me of the surprise of the company when they suddenly found the author of the play among them as a super. This was not Coward's first appearance in such a capacity, for I heard from Peggy Wood that he did the same thing when the piece was up in Manchester, his idea then being to cheer with his presence a company tired after rehearsing all day.

• • •

Busy Billy Milton.

Billy Milton must be one of the busiest young men in London. He has worked in "Bitter-Sweet" since the beginning of the run, is one of the most popular cabaret turns with his songs at the piano, and made a great success as Vining in the film of "Young Woodley." He has also been writing songs for some time, and has just had three accepted by Lawrence Wright. I heard one of these, "My Description is You"—written in collaboration with Billy Noble—and expect to hear it many times in the future.

• • •

Gertie Millar's Graceful Compliment.

While I was talking to Evelyn Laye in her dressing-room at His Majesty's the other evening, some beautiful roses arrived with a card bearing the name of the Countess of Dudley. Evelyn Laye was, I could see, deeply touched by this little gesture from a well-wisher who, as Gertie Millar, was the chief shining-light of musical comedy before the war. She informed me that she would be playing in "Bitter-Sweet" for five or six weeks only. "When Peggy Wood met me at the station," she said, "I told her that she was to go away and rest completely for a month, and I would carry on for her until her return." Evelyn Laye remarked, incidentally, that she was under no contract with Mr. Cochran for her appearance in "Bitter-Sweet." All that exists is a friendly agreement.

MISS EVELYN LAYE.

• • •

Producer and Play Praised.

Familiarity has not staled Evelyn Laye's enthusiasm for "Bitter-Sweet," and her admiration for Noël Coward is as great as ever. She said that she had never, after any performance of the play, been able to feel that she had done justice to the author's conception, and that when she was pleased with her work as the young girl, she invariably had the impression that she had done badly as the old lady, and *vice versa*. Noël Coward she called the greatest producer she had ever worked for. She described him as an artist who knows how to handle artists, and hoped that he and she would be associated in another play.

(*Continued in column 3.*)

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALIBI.—Nov. 10, O.H., Harrogate; 17, Grimsby.
ALL FOR THE LOVE OF A LADY.—Nov. 10, P.G., Folkestone.
ALMOST A HONEYMOON.—Nov. 10, T.R., Guildford; 17, O.H., Coventry.
ALMOST A HONEYMOON.—Nov. 17, T.R., Swansea.
ALOMA.—Nov. 10, Royalty, Chester; 17, T.R., Sheffield.
APPLE CART.—Nov. 10, Lyceum, Edinburgh; 17, Wimbledon.
APPEARANCES.—Nov. 17, T.R., Glasgow.
ART AND MRS. BOTTLE.—Nov. 10, Grand, Croydon
BENSON, SIR FRANK (H. V. Neilson).—Nov. 10, Gaiety, Hastings; 17, Devonshire Park, Eastbourne.
BETWEEN FIVE AND SEVEN.—Nov. 10, H.M., Carlisle.
BRANDON THOMAS REP.—Nov. 10, Grand, Luton.
BY CANDLE LIGHT.—Nov. 10, T.R., Bath; 17, T.R., Exeter.
CALENDAR, THE (North).—Nov. 10, Grand, Derby; 17, T.R., Huddersfield.
CALENDAR, THE (South).—Nov. 10, Theatre, Brixton; 17, Empire, Kingston.
CAPE FORLORN (Barry O'Brien).—Nov. 10, T.R., Norwich; 17, Theatre, Richmond.
CARL ROSA OPERA.—Nov. 10, Gaiety, Dublin; 17, O.H., Belfast.
CHARLEY'S AUNT.—Nov. 10, New, Crewe.
CHEATED.—Nov. 10, T.R., Bournemouth.
CHINESE BUNGALOW.—Nov. 10, County, Bedford; 17, Grand, Luton.
CO-OPTIMISTS.—Nov. 10, Empire, Newcastle.
COVENT GARDEN OPERA CO.—Nov. 10, P.O.W., Birmingham.
CUP OF KINDNESS.—Nov. 10, Empire, Chiswick.
DAPHNE.—Nov. 10, T.R., Plymouth.
DEANE, HAMILTON.—Nov. 10, Lyceum, Ipswich; 17, Court, Liverpool.
DEAR LOVE (Macdonald & Young).—Nov. 17, T.R., Norwich.
DESERT SONG (A).—Nov. 10, Nottingham; 17, Sheffield.
DESERT SONG (B).—Nov. 10, Halifax; 17, Bury.
DOBELL, W. L.—Nov. 10, Harrison Hall, Roscommon (3).
D'OYLY CARTE OPERA.—Nov. 10, T.R., Newcastle; 17, King's, Edinburgh.
DYING TO LIVE.—Nov. 10, Empire, Southampton.
EVER-GREEN.—Nov. 10, King's, Glasgow.
FIRST MRS. FRASER (A).—Nov. 10, Borough, Stratford; 17, Theatre, Brixton.
FIRST MRS. FRASER, THE (B Co.).—Nov. 10, T.R., York; 17, Arcadia, Doncaster.
FIVE O'CLOCK GIRL (Macdonald and Young).—Nov. 10, Empire, Kingston; 17, Empire, Chiswick.
GIRL FRIEND (Macdonald & Young).—Nov. 10, Grand, Swansea; 17, Col., Cheltenham.
HEAT WAVE.—Nov. 10, Prince's, Huddersfield; 17, T.R., Halifax.
HERE COMES THE BRIDE (Macdonald & Young).—Nov. 10, New, Cambridge; 17, Empire, Newcastle.
HONOURS EASY.—Nov. 10, Richmond; 17, Lyceum, Edinburgh.
JEW SUSS.—Nov. 10, T.R., Glasgow; 17, T.R., Newcastle.
JOURNEY'S END.—Nov. 10, T.R., Leeds.
JOURNEY'S END.—Nov. 10, Prince's, Bristol.
JOURNEY'S END.—Nov. 10, Hippo., Birkenhead.
K.C., THE.—Nov. 10, West Pier, Brighton.
LILAC TIME.—Nov. 10, P.O.W., Grimsby.
LILAC TIME.—Nov 10, Lyceum, Sheffield.
LILIES OR LAVENDER.—Nov. 17, West Pier, Brighton.
LOVE LIES (Macdonald & Young).—Nov. 10, Empire, Swindon; 17, Palace, Chelsea.
LUCKY GIRL.—Nov. 10, W.G., New Brighton.
MAID OF THE MOUNTAINS (Macdonald & Young).—Nov. 10, T.R., Birmingham; 17, Hippo., Lewisham.
MAN AT SIX.—Nov. 10, T.R., Lincoln.
MAN IN POSSESSION.—Nov. 10, O.H., Tunbridge Wells; 17, P.G., Folkestone.
MASQUE THEATRE PLAYERS.—Nov. 10 and 17, O.H., Manchester.
MAYFLOWER, THE.—Nov. 10, T.R., Worcester.
MICHAEL AND MARY.—Nov. 10, Court, Liverpool.
MIDDLE WATCH, THE.—Nov. 10, West Pier, Brighton; 17, Borough, Stratford.
MR. CINDERS (Macdonald & Young).—Nov. 10, Grand, Wolverhampton; 17, New, Oxford.
MURDER IN THE CAR.—Nov. 17, Gaiety, Ayr.
MY WIFE'S FAMILY.—Nov. 10, Alex., Stoke Newington; 17, T.R., Blackburn.
NAUGHTY WIFE.—Nov. 10, T.R., Aldershot.
NINE TILL SIX (Barry O'Brien).—Nov. 10, King's, Hammersmith; 17, T.R., Chatham.
NO, NO, NANETTE.—Nov. 10, Scala, Evesham; 17, T.R., Worcester.
NONE SO BLIND.—Nov. 10, T.R., Barrow; 17, H.M., Carlisle.
ON THE SPOT (North).—Nov. 10, O.H., Leicester.
ON THE SPOT (South).—Nov. 10, T.R., Brighton; 17, Artillery, Woolwich.
OTHER MEN'S WIVES.—Nov. 10, O.H., Blackpool.
OTHER WOMAN.—Nov. 10, O.H., Blackpool.
PATSY, THE.—Nov. 10, Artillery, New Mills.
PAVLOVA.—Nov. 10, Empire, Sheffield.
PERFECT WIFE, THE OPTIMIST, AND A FAMILY MAN.—Nov. 10, Grand, Oldham.
RAVENSCROFT, STANLEY.—Nov. 10, Victoria, Burnley.
RIO RITA.—Nov. 10, Alhambra, Glasgow; 17, Empire, Edinburgh.
ROBESON, PAUL.—Nov. 10, Alhambra, Bradford.
ROSE MARIE (Macdonald & Young).—Nov. 10, Empire, Wood Green; 17, Empire, Hackney.
SILENT WITNESS.—Nov. 10, Theatre, Wimbledon.
SILVER WINGS (Macdonald & Young).—Nov. 10, O.H., Belfast; 17, Gaiety, Dublin.
SILVER WINGS.—Nov. 10, Empire, Liverpool.
SLINGS AND ARROWS.—Nov. 10, New, Oxford.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Nov. 10, Theatre, Wimbledon.
SUSPENSE.—Nov. 10, Hippo., Darlington.
SQUALL, THE.—Nov. 10, H.M., Aberdeen; 17, King's, Glasgow.
STUDENT PRINCE (Macdonald and Young).—Nov. 10, T.R., St. Helens; 17, Court, Warrington.
SYMPHONY IN TWO FLATS.—Nov. 17, T.R., Bournemouth.
TERRY, FRED, & JULIA NEILSON.—Nov. 10, Prince's, Manchester; 17, Prince's, Bristol.
THIRD TIME LUCKY.—Nov. 10, Grand, Leeds; 17, T.R., York.
TREACHERY.—Nov. 10, King's, Southsea; 17, O.H., Blackpool.
WARM CORNER (Blue).—Nov. 10, T.R., Exeter.
WARM CORNER (White).—Nov. 10, T.R., Chatham; 17, Pal., Westcliff.
WILD ROSE.—Nov. 10, Hippo., Keighley.
WI, PARK LANE.—Nov. 10, Grand, Luton.

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FORTESCUE, FRANK, PLAYERS.—G., Walsall; R., Smethwick; R., Stratford; Hippo., Dover; County, Reading; T.R., Bristol.
GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
HART, ARTHUR, F.—Col., Kettering; Empire, Chester-le-Street.
HOLLES, MAXWELL, PLAYERS.—Spa, Bridlington.
LITTLE LEEDS REP.—Leeds.
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MONCKTON, SYDNEY A.—South Parade Pier, Southsea.
NORTHAMPTON REP. PAYERS.—O.H., Northampton.
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PROVINCIAL PLAYERS.—Pier, Colwyn Bay.
REGENT REP.—Regent, London.
REPERTORY CO.—Greyhound, Croydon.
SHEFFIELD REP.—Rep., Sheffield.
WILSON, BERT J., REP.—W.G., Blackpool.

REVUES.

ACE HIGH.—Nov. 10, Playhouse, Llanelly.
ALL ALIVE.—Nov. 10, Regent, Longton; 17, Royalty, Windermere.
ALIVE AND KICKING.—Nov. 10, Pal., Burnley; 17, Alhambra, Bradford.
ALL RIGHT ON THE WESTERN FRONT.—Nov. 10, Empire, York.
AVEC MOI LE SOIR.—Nov. 10, Hippo., Southampton.
BEAUTY ON PARADE.—Nov. 10, Pal., Chelsea.
BRIGHT AND GAY.—Nov. 10, Pal., Neath.
CASEY'S COURT.—Nov. 10, Met., Manchester; 17, Pal., Warrington.
CASINO DE PARIS.—Nov. 10, Empire, Birmingham.
COUNCIL HOUSES.—Nov. 10, Hippo., Preston.
DE LA FOLIE PURE.—Nov. 10, Palace, Manchester; 17, Pal., Camberwell.
DUGGIE NEVER OWES.—Nov. 10, Col., Oldham.
ERNIE'S END.—Nov. 10, Empire, New Cross; 17, Grand, Clapham.
FANCY FREE.—Nov. 10, Empire, Newport.
FAST LIFE.—Nov. 10, Queen's, Castleford.
FOLIES BERGERE.—Nov. 17, T.R., Birmingham.
EVENTS OF 1930.—Nov. 10, Cambridge, Spennymoor.
FIND THE BABY.—Nov. 10, Pal., Carlisle.
FINE FEATHERS.—Nov. 10, Grand, Hanley.
FINNIGAN'S FOLLIES.—Nov. 10, Hippo., Coventry; 17, Hippo., Aldershot.
FUN FLIGHTS.—Nov. 10, Phoenix, Sheffield.
FUNNY BOY (Francis Laidler).—Nov. 10, O.H., Coventry; 17, Hippo., Leeds.
GYPSY VAGABOND.—Nov. 10, Empire, Penge.
HAPPY DAYS.—Nov. 10, Met., Bootle.
HAPPY PEOPLE.—Nov. 10, Hippo., Leeds; 17, Hippo., Southampton.
HAPPY RAMBLERS.—Nov. 10, Osborne, Manchester.
HAMMER AND TONGS.—Nov. 10, T.R., Seaham Harbour.
HOUSE THAT JACK BUILT.—Nov. 10, Hippo., Wolverhampton.
IRISH SMILES.—Nov. 17, Met., Bootle.
JUST PLAIN FOLK.—Nov. 10, Gaiety, Ayr.
LAUGH, HANG IT, LAUGH.—Nov. 10, Grand, Leeds.
LAUGH PARADE.—Nov. 10, Hippo., Wigan; 17, Pal., Bradford.
LIDO FOLLIES.—Nov. 10, Hippo., Aldershot.
MAKING WHOOPEE.—Nov. 10, Palace, Plymouth.
MENU, THE.—Nov. 17, Pal., Carlisle.
MERRY SIDE OF LIFE.—Nov. 10, Rotunda, Liverpool.
MERRY SIDE OF LIFE.—Nov. 10, Rotunda, Liverpool.
MR. JOLLY BOY.—Nov. 17, Granville, Walham Green.
NEW BIRD'S NEST.—Nov. 10, Town Hall, Pontypridd; 17, T.R., Pontypool.
NOVELTY BOX.—Nov. 10, Empire, Bristol.
NUIT EXCITANTE.—Nov. 10, Hippo., Leeds.
ON THE BOUNCE.—Nov. 10, T.R., West Bromwich.
PARIS AND PICCADILLY.—Nov. 10, Empire, Finsbury Park.
PAGEANT ON PARADE.—Nov. 10, Hippo., Birmingham.
PAINTED DOLLS.—Nov. 10, Hippo., Hulme; 17, Osborne, Manchester.
PAINTING THE TOWN RED.—Nov. 10, Pal., Warrington; 17, Grand, Bolton.
PICCADILLY CABARET.—Nov. 10, T.R., Windsor.
PLAYTHINGS.—Nov. 10, Pal., Bradford.
PONTOON, LTD.—Nov. 10, Pal., Reading.
REPLY TO THE TALKIES, THE (Francis Laidler).—Nov. 10, Pal., Halifax; 17, Grand, Hanley.
REVUE SHOP.—Nov. 10, Grand, Clapham.
SENSATIONAL.—Nov. 10, Pal., Liverpool.
SENSATIONS OF 1931.—Nov. 10, Pal., Halifax; 17, Empire, Newport.
SHOW A LEG.—Nov. 10, T.R., King's Lynn.
SHOW TIME.—Nov. 17, Hippo., Keighley.
SHOW'S THE THING.—Nov. 10, Hippo., Portsmouth; 17, Pal., Reading.
SINGING CLOWN.—Nov. 10, Hippo., Eastbourne.
SINGING CLOWN.—Nov. 10, King's, Manchester.
SPARE TIME.—Nov. 17, Pal., Huddersfield.
SPEED LIMIT.—Nov. 10, Temperance Hall, Merthyr.
STEP INSIDE.—Nov. 10, Hippo., Salford; 17, Hippo., Aston.
SURPASSING SHOW OF 1930.—Nov. 10, Pal., Camberwell; 17, Empire, Penge.
THAT PARIS FEELING.—Nov. 10, New, Northampton.
THAT'S TORN IT.—Nov. 10, O.H., Dudley.
THIS IS VARIETY.—Nov. 10, Empire, Ashton-under-Lyne.
TOUT PARIS.—Nov. 10, Hippo., Southend.
TOWN SHOW.—Nov. 10, Hippo., Aston; 17, Alex., Stoke Newington.
TRUE BLUE.—Nov. 10, T.R., Pontypool.
VALUE FOR MONEY.—Nov. 10, Bedford, Camden Town.
VARIETY PAST AND PRESENT.—Nov. 10, Empire, Motherwell.
WHAT PRICE THE NAVY?—Nov. 10, Pal., Hull.
WIDE AWAKE.—Nov. 17, Pal., Southampton.
WIFE TAMERS.—Nov. 10, Alex., Hull.

BOSTOCK'S ITALIAN CIRCUS.—Nov. 10, Grand, Bolton.

Top C Baritone.

The young Welsh baritone, Trevor Watkins, who is one of the attractions at the Coliseum this week, can reach top C, a very unusual achievement for a baritone. His first London appearance was made at the Albert Hall as a boy of twelve, when he sang soprano with such purity of tone that Dr. Coward and Dr. Cowen remarked that his voice could scarcely be distinguished from a girl's. As a boy solo singer, he won more than 300 prizes at Welsh Eisteddfods. In the country, Mr. Watkins is well known as leading man in the musical plays from Daly's Theatre. A keen athlete, he has played Rugger for the London Welsh first team.

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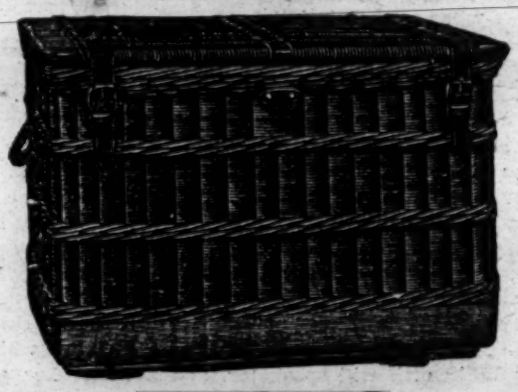
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Accident to Theatrical Financier.

Mr. Fred Clarke, who is associated with Mr. John Southern in "Almost a Honeymoon" at the Garrick Theatre, was motoring from his home in Devon, where he has extensive farming interests, when owing, it is understood, to the slippery roads, his car skidded and overturned, making three complete somersaults. Mr. Clarke was found on the road and taken to a hospital in Salisbury, where it was found that, in addition to other serious injuries, he was suffering from concussion.

Mr. Fred Clarke is one of the latest recruits to the theatre and as recently as last week took an interest in "Her First Affaire" in conjunction with Mr. John Southern at the Duke of York's Theatre. When the accident so unfortunately happened he was actually on his way to sign a contract for the production of a new play under the same management.

Sailings Through Gorringe's.

With transport arrangements, large or small, there is much appreciation given by clients for the personal service provided by Gorringe's Shipping Agency. Many important bookings have been arranged during the past few days for America and the Continent, and which reminds us that J. W. Jackson sends all his companies through this office.

The organiser of the recent Herne Hill cycle race meeting, is arranging a smoking concert at Queen's Hall on January 17th, 1931, at which most of the chief cycling prizes for the year will be presented. He is desirous of obtaining a number of artists, among the special items he requires being trick cyclists, a juggler, a jazz band and a novelty turn. All enquiries should be sent to Mr. H. Goodwin, 64, Staines-road, Hounslow.

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Ambulance Brigade Concert.

The St. John Ambulance Brigade, No. 1 (Prince of Wales) District are giving a concert on Thursday, December 11th, in the Hatcham Liberal Club Hall, Queen's-road, New Cross, in aid of their funds, and Mr. John E. Cook, the ambulance officer, is anxious to get in touch with artists who would be willing to help by offering their services either voluntarily or at a reduced fee. Every member carries out his duty quite voluntarily, the money needed to purchase surgical equipment being obtained solely from dances, concerts, donations and the like. Mr. Cook's address is 26, Reginald-road, Deptford, S.E.8.

BIRTHDAYS OF THE WEEK.

Many Happy Returns To

W. G. Fay—Nov. 12.
Akerman May—Nov. 12.
Betty Eley—Nov. 12.
Marjorie Gordon—Nov. 12.
May Henderson—Nov. 13.
Carter Livesey—Nov. 13.
Alfred Paumier—Nov. 14.
Emily Spiller—Nov. 14.
Robert S. Hichens—Nov. 14.
George Cruikshanks—Nov. 15.
George Parrott—Nov. 16.
Herbert Waring—Nov. 17.
Arthur Prince—Nov. 17.
Margaret Swallow—Nov. 18.
Winifred Barnes—Nov. 18.

Gracie Fields "Hot Pot" Supper.

The Palladium stage was a gay sight on Tuesday evening last week for the "Hot-Pot" Supper in connection with the Variety Ball, with Miss Gracie Fields in the chair. Miss Fields said that that was the first time she had been a hostess, and she did not know how to "host" much. She wanted them to do all they could to help the Variety Ball.

Mr. Walter Payne said the ball, which helped such a great number of deserving people, merited support from Press and public. Mr. Alfred Denville referred to the presence there that night of the Prince of Lancashire, Lord Stanley, and Mr. Bransby Williams, toasting the Press, said how deeply grateful they were for their assistance with regard to the ball. Mr. Hannen Swaffer replied in a characteristic speech, and Lord Stanley proposed what he described as the most important toast of the evening, that of their Chairman, Miss Gracie Fields.

Miss Fields briefly returned thanks. Among those whom we saw present and those already mentioned were Mr. Billy Caryll, Miss Hilda Mundy, Mr. Jack Taylor, Mr. George Rhodes Parry, Mr. George Clarke, Mr. Will Hay, Col. Gillespie, Miss Ruby Miller, Miss Mireille Perrey, and the Misses Pansy and Vashti Taylor. Mr. George Black came on to the stage after supper and confessed that he had been sitting alone in the circle watching the assembly eating "hot pot"!

Vaudeville Golfing Society.

Having reached the end of the season proper it is interesting to review the results obtained by the Vaudeville Golfing Society in regard to the matches played. The Society have fared rather badly on the whole, but on two occasions at least it has been the fault of the members themselves for not turning up in full force, and leaving their captain in the lurch, and losing the two matches against the Professionals, as was to be expected. The final result, however, reads as follows: Played 19, won 7, lost 10, halved 2. As far as the competitions are concerned, the Secretary wishes us to state that the enthusiasm has increased enormously in this field of the Society's activities, and the average turn-out for each event, from London and the country, has been 28—far above the average for past years.

During the season several new affiliations have been secured in the provinces, notably Oxley Park, Wolverhampton, Keithley, South Shore Blackpool, Swansea Bay, Stoneham, Southampton and Sonning. As far as the London affiliations are concerned, there will be one change for next year. The Committee have decided to give up Sudbury and have obtained playing rights, five days per week, at Hendon, a very fine course and one at which members will be very welcome.

Several competition finals are yet to be settled, and the Secretary would be very pleased if members would make a special effort to get these little arguments over before the end of the year. The championship again goes to the best golfer of the V.G.S., Harry Murray. The Berks Bowl has yet to be won.

The Annual Dinner.

Members are reminded that the dinner takes place on Sunday, Nov. 30th, at the Trocadero. Tickets (15s.) may be obtained of the Secretary, J. Alex Rose, 18, Weech-road, N.W.6; of Mr. J. H. Henschel, 8/26, Charing Cross-road; or of Mr. Dave Carter, the Old Vaudeville Club. From all accounts the demand has been greater so far than was the case last year, when a record attendance was reported. The entertainment is in the hands of Messrs. Billy Bennett, Billy Leonard, Charles Naughton and several other willing helpers, and the whispers heard to date of the coming treat, augurs well for a very hilarious evening.

Sir Harry Lauder's Jubilee.

Sir Harry Lauder enjoyed his visit to Birmingham Empire last week. The number of encores demanded must have been highly pleasing to the veteran Scot. He was moved to announce on one occasion that "in two years time, if I am spared, I shall have been fifty years before the people." His voice is wonderfully well preserved in mellowness. From what Sir Harry said about having entertained the fathers and grandfathers of many of his audience, one gathers that he intends "to keep right on to the end of the road."

Americans as Wedding Guests.

Amongst the guests at the Café Royal wedding party of Sidney Walsman and Irene (Jackie) Samuel, we noticed the Digatanos, Gene Sheldon, Miller and Wilson, Gladdy Sewell, Ben Levin, Duffin and Draper, Ray Fox, Harry Wolinstein, Sonny Miller, Madeline McKenzie, Weston and Lyon, and Maidie and Ray.

Olympia Circus.

Bertram Mills' eleventh annual circus will open at Olympia on Monday afternoon, December 22nd. While Mr. Mills is away on the Continent completing contracts for star turns that he is arranging to bring to Olympia this year, Mr. Clyde Ingalls has arrived from America to begin preparations for the Fun Fair that Mr. Mills runs in conjunction with the circus. Mr. Ingalls has brought with him contracts for interesting side shows and some thrilling acts from Ringling's Circus. Besides being as in former years of an international character, Mills' Circus may be described as British for, as well as a number of English, there are to be acts from Ireland and Scotland, and one from Wales.

Noni Returning.

Extra good business is being done at Hanover, where Noni is playing with his company. He will be back at the end of the month to open again on the Stoll tour. We are informed that his uncle, William Secchi, known as William Foy, of Foy and Fay, who were in Noni's company, died suddenly at Cologne on Oct. 26th. His body was cremated, and the ashes will be brought back to England.

Jackquello House-warming.

When we looked in at the new Jackquello Dancing Academy at 116, Charing Cross-road, we found the attractive head of affairs busily supervising the electric lighting system, showing that she can do work of all kinds. The new academy comprises a whole floor, including a large hall, 40ft. by 30ft., with two offices, two dressing-rooms, two dialogue rooms, and an enquiry office. Madame Jackquello reports excellent progress with her fifty free scholarships scheme and is also booking engagements for girls with the new Parnell productions.

Horace Sheldon Coming Home.

Musical Director Horace Sheldon is listed amongst the passengers on the s.s. "Naldera," which sailed for England on Oct. 23rd.

A Pair of Elephants—£1,000.

Many circus proprietors attended the sale of Mr. John Swallow's Wild West Show at Wolverhampton. Some of the performing horses made quite good prices. But the chief lot was a pair of elephants, "Salt" and "Saucy," which realised £1,000. "I hope they will all have good homes," was the parting comment of Mr. Swallow, who has retired.

Hai Yung Back.

The Hai Yung Troupe, who were so successful here last year, are back on the Stoll tour, and a successful topliner at the Coliseum. They are fully booked in variety through Adolph Neiman, of Somers and Warner.

Geddes Bros. in Pantomime.

The Geddes Bros., the clever young instrumentalists who are doing so well at the Coliseum this week, are due to start rehearsals for Ballard Brown's pantomime, commencing at Perth and including a resident season at Aberdeen, followed by a Scottish tour.

Mary and Erik Return.

Mary and Erik, in their skilful skating act, "Rhythm on Wheels," after this week at Holborn, pay a quick return to the Palladium on Monday.

Two Bobs in Variety.

After a long absence, the Two Bobs make their reappearance in variety at the Hippodrome, Manchester, next week.

Hindustans Deputising.

As one of the nine Asgards met with an accident at the Palladium last week, they and the Cleos were unable to appear. The Hindustans were called in to deputise, besides playing at the Empress Rooms and the Finsbury Park Empire.

For South Africa.

The following artists sailed from Southampton on Friday last, the 7th inst., per R.M.S. "Arundel Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Pagan and Ross, comedy and dancing duo; Effie and Sylvia, singing and dancing speciality.

Further bookings by the I.V.T.A., Ltd., of attractions for Vaudeville Tours in South Africa include: Bissi and Remo, Kay and Jay, Johnson and Johnson, Morrey Sisters, Desi Desiderati.

Pierce and Roslyn in Rotterdam.

That "whirl of melody," Pierce and Roslyn, are again at the Pschorr Theatre, Rotterdam, Holland, where they are continuously firm favourites. They were warmly welcomed on their opening and are there until this week-end. At each performance they have veritably stopped their own programme and have never been such a "riot." They expect to be back in town next week for London engagements.

Lightning Booking.

Owing to a re-arrangement, Morris Abrahams, of the Queen's, Poplar, altered the entire composition of his programme on Monday afternoon, and through the Tim Daniels' office, was able to present a feature variety nine-act programme, including Scott and Whaley, Harry Gunn and Wright and Marion. This must be a record in lightning booking, the bills being printed between 2 p.m. and 4 p.m.

Max Succeeds Again.

That cheeky and cheery chappie, Max Miller, following his recent successes at the Palladium and Holborn, makes his first Coliseum appearance next Monday. He will not be going to America this year, according to certain rumours, but will probably do so before long.

A Certain Resemblance.

When we saw Harry Nesbitt, of the Nesbitt Boys, down at New Cross last week, we were struck with his facial resemblance to a certain Royal personage. Fortunately, Harry does not know the reason so many susceptible New Cross denizens have his photograph in their best rooms.

"Let's Say Grace."

Archie Pitt has hit on the above expressive title for the new town show which will feature Gracie Fields, and will be produced some time in March. In the meanwhile, Gracie, who is concluding her three weeks' stay at the Palladium on Saturday, will be out with a Road Show, until the new one is ready. Archie and his "mates" are now commencing on a new production which goes into rehearsal next week, featuring Douglas Wakefield and Billy Nelson, and has been written in musical comedy style.

Archie Glen.

At the London, Shoreditch, last week, Archie Glen concluded his London season for the present, and in a few weeks' time will commence rehearsals for the pantomime at the King's, Edinburgh, playing in "Mother Goose."

Edgar and Joe at Scala, Berlin.

A novel ventriloquist, Edgar, with his mechanical doll Joe, is one of the current attractions at the Scala in Berlin.

The Jovers.

We have seen very little of the Jovers in the past few months owing to Continental engagements, and their visit to the Palladium last week is immediately followed by another season at the Empire, Paris, where they opened this week. Tommy and Rafael are glad to say they will be home for the whole of December, but in the Spring they are taking a long sea trip.

Jennie Gregson.

At the Victoria Palace this week, Jennie Gregson concludes her engagement with Chas. Austin, and on Monday next will open in Talbot O'Farrell's new show, "Fancy Free," which will be seen in town next week at Stratford.

Harry Sylvester.

A few days ago Harry Sylvester went into hospital for special treatment, and will be away from the office for a few weeks. We hope that Harry will be able to resume his duties with Tom Arnold at an early date.

"Victoria Vanities."

Having played a season of eight weeks at the Victoria Palace, Jack Taylor is taking "Victoria Vanities" on a long provincial tour after visiting the Penge Empire next week.

Miller and Wilson.

This week, Miller and Wilson are playing the Empire, Shepherd's Bush, in addition to appearing in C. B. Cochran's Supper Show at the Trocadero, where they remain indefinitely. David and Charles have also return dates at the Palladium and Holborn before Christmas, and in the New Year they must leave us for a short while to play a season at the Empire, Paris.

George Mozart.

We met the genial George in town last week. He tells us that for the past year he has been playing the Tom Walls part in "Thark" on tour, and has played the character for over four hundred performances. George declares that he has very much enjoyed the change from variety, and as the show is finishing in two weeks, hopes an opportunity will occur of finding another part to suit him to continue his run in the theatrical world.

Ernie Mayne.

At the Brewers' Exhibition last week we ran into the cheery host of the Hebe Hotel down Shoreham way—Ernie Mayne—looking very fit and well. Ernie tells us that his pantomime engagement has fallen through this season, so here is a chance for producers to snap up the services of "The Simple One."

Audrey Knight and Sonny Day.

The act of Audrey Knight and Sonny Day was a real hit at the Metropolitan last week, and further dates have been booked by this entertaining couple.

Tommy Lorne.

It is some considerable time since Tommy Lorne appeared in variety, and we are glad to note the Stoll management have persuaded him to present one of his amusing scenas this week at the Empire, Shepherd's Bush. Tommy returns to pantomime again this year at the Theatre Royal, Glasgow.

Ella Shields.

Last week-end, Ella Shields was busy rehearsing two new and exclusive numbers, "Go Home and Tell Your Mother" (Keith Prowse), and another, which is nameless at present, from Lawrence Wright.

Pam and Douglas Arrive.

Pam and Douglas have not taken long to be "discovered." After a comparatively short time, they have been "spotted," and will make their first Coliseum appearance in a few weeks. This week they are at Walham Green.

The Metering Martyr.

Hal Miller who is rapidly coming along as a front cloth single is a big feature at Walham Green this week, and on Monday will be at the London Shoreditch for the umpteenth time.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

Comedians and acrobats are the backbone of the halls. No matter how devoted Coliseum audiences may be to music and "the dance," there is always a stir when the old joys, long tried and never found wanting, begin. One of the outstanding successes of this week's programme is the Hai Yung Family, whose skill in strength and balance is displayed in a whirl of liveliness. Whether one is swinging bowls of water around at such a speed that not a drop is spilled, or another twirling a silver rod in his hands so quickly that what he holds seems to be Jove's thunderbolts, they feast our eyes with dazzling motion. The comedians of the troupe breakfast in mid-air while hanging by their hair, and the heroine is held perilously aloft by her partner's hands while he scrambles from his knees to his feet. They live in a little world of astonishment.

Of the comedians, George Lacy is notable for the headway he is making. He wins our friendship at first while wearing balloon plus-fours which swallow his legs as he performs a dance unlike any other dance we have seen. This is good, but his caricature of a fairy queen is still better, even though the space allowed him is not exactly ample. His steps prove he mastered the technique before he began to burlesque it, and the humour is very effective for this reason. There is no doubt that George Lacy is adding largely to his popularity.

Though it is his skill at the xylophone which chiefly impresses us, Teddy Brown also has no small value as a humorist. He can raise a laugh merely by a slight inclination of the head, and silence it at once by one further manifestation of his uncanny power at tapping out notes. Uia Sharon, the dancer from "The Three Musketeers," charms us with her youth, and Elsa D'Arcy arouses our admiration with a Mexican dance.

As though "almost a gentleman" was not near enough, Billy Bennett has taken to wearing topper and morning coat. In these he tells not only the tale of the new League of Nations, but also his ballads of adventures at sea and of passion in Paris. Winnie Melville and Derek Oldham hold the audience spell-bound while they are singing, and Trevor Watkins revives old favourites amid warm approval. I was particularly glad to witness the London variety début of Cora Goffin, for I cherish the happiest memories of her childhood's triumphs in "Alice in Wonderland." The Four Daimlers give a lively demonstration of humour awheel, and the Geddes Brothers of humour in music. Jimmy O'Dea returns with another sketch.

Billy Caryll and Hilda Mundy.

At the Palladium this week Billy Caryll and Hilda Mundy are making their first appearance in town since their American trip. They have some interesting stories to tell of their jaunt to the States.

THE PALLADIUM.

So far, few of these "Master of Ceremonies" stunts have been successful. This week, however, Billy Caryll succeeds in showing us what the idea is worth. Aided by a quartet of "racketeers" from Manchester (Douglas Wakefield and Billy Nelson are the only names mentioned on the programme), he makes the audience as interested in the *entr'actes* as in the star turns. They try to dance, sing and recite, and each effort results in a fierce and embittered scrimmage desperate enough to redeem the honour of boxing if performed in the prize-ring.

In one of these episodes, he has an excellent accomplice in Arthur Petley, whom we gladly hail as the genius of the trampoline. The "aerial comedy" he performs on this with his company reveals what a special talent he possesses for blending the skill with the humour of acrobatics. Many others may know how to bounce, but he alone can bounce as though he were born bouncing. Lacking a column in which to sing his praises, I must simply recommend you to see him for yourself.

In that mood of blank despair which players of Hamlet might enjoy, Gene Sheldon drags his feet across the weary length of the stage, despairing sorts his own legs from those of a chair, fights a losing battle with a banjo concerning whether he or it shall have the use of his fingers, and at length manages to play shortly before the time arrives for him to dance. He presents us with an irresistible sample of the humour of the underdog.

The sway of Naunton Wayne is not to be denied. His wit is fresh and original, his manner of retailing it sure in its effect, and his popularity with the audience unmistakable. The triumph of Gracie Fields continues, and our delight in the folk-songs of Muriel George and Ernest Butcher expresses itself in shouts of applause. Sammy Shields is a genial soul whose chatter is always amusing. The dancing and rope-spinning of Maidie and Ray is brilliant, and the dancing and contortions of Duffin and Draper impress us no less favourably. We also have to thank the Hartwell Brothers, "in mid-air," for what is an exhilarating entertainment throughout.

New Stage Twins.

The Volenoff Sisters, Margaret and Joan, age seventeen, will make their first appearance in England at the London Coliseum on Monday in modern point dancing with high-kicking on the points. They will appear as assistants to the new classical ballet dancers, Mme. Paula Travanova and M. Michael Ronni, who are also making their début in England. The Coliseum programme also includes Enrico Muzio, the operatic tenor, G. S. Melvin, Gladdy Sewell, Max Miller and Cyril Shields.

HOLBORN EMPIRE.

'Rhythm on Wheels," the words opposite the names of Mary and Erik on the programme, is a hint of a notable achievement in enchanting gracefulness. Waltzes that are lovely enough when danced in shoe leather become still more soft and delicate when these two glide in loiterers circles round the stage. The very name of "roller skates" suggests exercises far removed from poetry; but if you have been in the habit of thinking of them thus, see how Mary and Erik can float by their aid with the lightness of bodies without substance. Their three dances, in changes of costume which range from Buenos Aires to Versailles, are so lovely as to be comparable to some moments of the ballet.

How I love "les jeux japonais"! When performed with the skill of the Mito Trio, they revive the thrills in my breast that I felt when I first saw acrobats (or first remember seeing them) at the age of two or three. When a member of this trio lies on the trinka, supporting that extraordinary contraption of ladders on the sole of one foot while a comrade, after scaling the vertical portion and crawling along the horizontal portion, stands on the upright portion at the summit, then I feel I am gazing at the incredible. This astonishment never fails for me, and judging by the applause at the Holborn Empire, I feel sure that the sensation is fairly general.

As "the personal appearance of Kid Berg" tops the bill, there is a strong popular appeal in the week's programme and there are many excellent turns to reinforce the new star. Naughton and Gold's unfailing zest enlivens us between the acts while they are performing japes which bear eloquent testimony to their infinite resourcefulness and steadily increasing popularity.

Jack Warman introduces himself with a flow of cheerful chatter about matters for congratulation and commiseration. David Poole has his usual spot of bother with Johnny Green who, like other famous ventriloquists' dummies of to-day, asserts himself more than any ordinary human would dare do. The Lime Trio perform their masterly little contortionist pantomime called "Gollywogs." Joe Weston appears with Collette Lyons in "character interpretations," and Les Cottrillos juggle.

Desmond Jeans in Coliseum Sketch.

The actor-boxer, Desmond Jeans, brother of Miss Ursula Jeans, will appear at the London Coliseum on December 8 in a new sketch by Dion Titheradge entitled "Put 'Em Up!" The sketch was not written to exploit Desmond Jeans. It has been waiting at the Coliseum for eighteen months for a suitable actor to become available for a boxing rôle, and Mr. Jeans fulfils the requirements.

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VICTOR MORETON
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Nov. 10, PALACE, CAMBERWELL. Nov. 17, EMPIRE, PENGE.

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LILY MORRIS
Nov. 10, TIVOLI, ABERDEEN.
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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

As far as pantomime folk are concerned, the "eleventh-hour" feeling is creeping on, and the final plans of producers and artists indicate a determination to rely on Feldmanism for the musical goods of the season!

In Feldman's big budget of winners three special numbers stand out as certain hits for the coming season. The first of these is, of course, "Dancing With Tears In My Eyes," the most sensationally successful ballad of this year. "Dancing With Tears In My Eyes" is a firm favourite with principal boys and girls, and in many pantomimes it will form the "theme song" of the production.

"The Kiss Waltz" is the second colossal winner, and this haunting ballad will be featured as the principal duet in almost every panto of note.

Third in the trio of favourites is an eleventh-hour sensation entitled "Oh! Donna Clara." This very beautiful number—an ideal production feature—is the present rage of the Continent, and its haunting melody will soon be sweeping this country.

Here are a few more "tips" in brief:—"Like a Breath of Springtime" (fairy queens); "Wasn't It Nice?" (comedy novelty song or duet); "When You're Smiling" (opening principal boy or girl number); "Watching My Dreams Go By" (a rhythmical ballad for boys or girls); "The Wedding of the Man in the Moon," "Song of the Congo," "Dance of the Wooden Shoes," "Cuban Love Song" (production); "P'liceman, P'liceman, Hold My Hand," and "The Barmaid's Song" (comedy).

Producers and artists who bank on these sensational winners will not go far wrong. These are the pick of the year's song successes!

Almost all the famous stars of the music-hall and band-land are featuring "Dancing With Tears In My Eyes." At the moment this undoubted sensation is being sung or played by Gracie Fields, Layton & Johnstone, Tom Burke, Florrie Forde, Jack Hylton and his Band, and Jack Payne and his B.B.C. Band. This is indeed a wonderful tribute to the qualities of the season's leading waltz-ballad! Henry Hearty, always one of the first artists to "spot" a new Feldman comedy certainty, has just introduced his countless admirers to "P'liceman, P'liceman, Hold My Hand." This is a catchy winner from the pen of that popular young English composer, Jimmy Kennedy, who gave us the biggest chorus hit of the summer season in "The Barmaid's song." Henry Hearty, in addition to making "P'liceman, P'liceman, Hold My Hand," the star feature of his successful act, has lost no time in recording it, too, and he continues to go strong with "The Barmaid's Song."

Popular Irene Shamrock and Bert Lee, who present "A Few Happy Moments," with enormous success, write Feldman's to say that "Dancing With Tears In My Eyes" proved a wonderful hit for them at the Blackpool Palace last week. These delightful entertainers feature this stormer this week at the Old Kent-road Astoria, where their act meets with a fine reception.

Here are some interesting notes from Band-land:—

At the London Sports Club, the popular Embassy Six continue to delight all patrons with a fine programme of Feldman winners, including "The Kiss Waltz," "Dancing With Tears In My Eyes," "When You're Smiling," and "Watching My Dreams Go By." This combination comprises Berg. Larsen, Dan Johnson, Harold Hathaway, Alf. Horton, Billy Sawford and Ernie Weaver, and plays with rare rhythm and pep!

Mae Mostyn and her Ladies' Orchestra entertain patrons of the Beta Cafe, Oxford-street, where Feldman's popular numbers are constantly introduced into Miss Mostyn's carefully selected and artistic programmes. Here "Dancing With Tears In My Eyes" and "Like a Breath of Springtime" are warm favourites.

Complimentary letters from bandsmen are received daily by the Feldman House. One or two typical extracts are given herewith:—

"All the numbers are excellent. They are always good and we are always ready to play them. Perhaps I might make special mention of 'Wasn't It Nice?'" (from C. West, of Reece's Ballroom, Liverpool).

Referring to "Dancing With Tears In My Eyes" and "When You're Smiling," Alec Alexander writes: "It pleases us to play them, and pleases our dancers." His Radio Boys and Melody Boys are going strong.

From Gaby G. Robin, of the Regent Dance Hall, Brighton, comes this tribute: "'Dancing With Tears In My Eyes' is a rage here. 'Dance of the Wooden Shoes' is another big favourite."

Are you a member of Feldman's Orchestral Subscription Club? It has been aptly named "The Ace of Clubs," and it is undoubtedly the pick of the pack!

Lawrence Wright Music Co.

Artists are strongly advised to get in touch with the Lawrence Wright Music Co., as pantomime time is drawing near. Principal boy and girl duets which look like sweeping the country are "I've Got a Feeling," "Exactly Like You," "Bench in the Park," "I Like to Do Things For You," while bright numbers for principal boy are "Adeline," "Sunny Side of the Street," "Sittin' on a Rainbow." Production numbers include Horatio Nicholls' "Gipsy Melody," "That Night in Venice," "My Cradle is the Desert," "Song of the Dawn," "The Lantern Song." A marvellous production for the Toy Soldiers is "The King's Horses," this number, however, being released only for provincial pantomimes. "The Chum Song" is a very excellent concerted item which will delight the kiddies.

Among the comedy numbers are Leslie Sarony's "Gorgonzola," which is also released for the provincial pantomimes only, "The Alpine Milkman," "The Heinz Song" and "Great Great Grandma's Days." For ballads we can highly recommend "Say a Little Prayer for Me," "Little White Lies," "Meet Me in My Dreams To-night." The above list constitutes the most marvellous selection ever issued by the famous firm.

At the New Victoria Cinema at Bradford, this week, Elias B. Seener is presenting his "Blue Slavonics Company," in which Miss Cartwright is creating a furore with "Song of the Dawn," while "Happy Feet" is being worked by the entire company to very good effect. Mr. Seener's company also make a big feature of the Lawrence Wright Medley, consisting of "Gipsy Melody," "Meet Me in My Dreams To-night," "Molly," "Lazy Louisiana Moon" and "Romance."

A letter received from Alfred Gorton informs us of the big success achieved by Madame Sonya with Horatio Nicholls' "Gipsy Melody." Another Lawrence Wright number in active rehearsal by Madame Sonya and Alfred Gorton is "My Cradle is the Desert."

At the South London, last week, Miss Ella Shields made a decided hit with the new Lawrence Wright song, "Adeline," and is duplicating her success this week with the same number at both the Empress, Brixton, and the London Music Hall, Shoreditch.

At the King's Hall, Dover, this week, Anita Edwards, the charming soprano, is making a huge success with two Horatio Nicholls ballads, "Say a Little Prayer for Me" and "Gipsy Melody."

At the Shepherd's Bush Empire, John Olivere & Louis Holt are making "Say a Little Prayer for Me" the feature number of their act.

Minnie Cole, with "Moonbeams" Revue, is making the usual enormous success with "Meet Me in My Dreams To-night," "Sittin' on a Rainbow" and "On the Sunny Side of the Street." Miss Cole informs us that these numbers will also remain in her repertoire during pantomime. Mona Marsh, a very good versatile comedienne, is delighting enthusiastic audiences at Birmingham, this week, with "Sittin' on a Rainbow" and

(Continued on page 13.)

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FROM THE SONG PUBLISHERS.

(Continued from page 12.)

"I've Got a Feeling." The Three Creighton Boys and Beryl Evettes have three excellent Lawrence Wright numbers, namely, "Adeline" and "Happy Feet."

Miss Adele Rowland, the famous American Songstress, who appeared at the Metropolitan last week, was delighted with the reception she was accorded for her rendition of "On the Sunny Side of the Street."

At the Bedford, Camden Town, last week, Rene Chester was a decided success and her interpretation of "Sittin' on a Rainbow," "I've Got a Feeling" and the new ballad "Little White Lies" was a delight.

New Publications, 2/- each (no professional copies): "I Must Have My Apple," "I've Lost My Head," "Estelle," "Ain't Got No Worry," "Let's Love a Little While."

Francis and Day.

There is not the slightest doubt that "My Baby Just Cares For Me" has taken the public by storm, and reports from every place of entertainment throughout the country testify to the phenomenal success of this bright song. Proving themselves able exponents of modern harmony, The Troy Sisters and Helen appear to fine ovation at the Hippodrome, Liverpool, this week. "Swinging in a Hammock," their closing number, is undoubtedly the big hit of their present act.

Florence Oldham is a popular figure at the Tivoli, Aberdeen, this week, and her programme is admirably chosen. "If I Had A Girl Like You" is one of her latest F. & D. hits. Another keen supporter of "If I Had A Girl Like You" is Billy Elliott, who appears to wonderful receptions at the Theatre Royal, Edinburgh, this week.

Playing the Shepherd's Bush Empire, this week, Bennett & Williams continue to receive wonderful applause for their pleasing rendition of "It Happened in Monterey." On the same programme, Miller & Wilson provide some clever steps to the tunes of "Ragamuffin Romeo" and "Swinging in a Hammock."

The inimitable Gertie Gitana continues her variety tour, and is delighting audiences at the Tivoli, Barrow-in-Furness, this week. "Should I?" is reported as being one of her outstanding hits.

Playing the Canterbury, this week, Charles Ellis & Marie Hillier render a snappy duet version of "I'm Following You," which is regularly encored. "It Happened in Monterey" now holds a prominent place in the repertoire of Michael Ivan & Partner, who are now playing the Regent, Sheffield. Winstanley's Twenty-eight Lancashire Lassies, in a vocal and dancing act, playing variety, are scoring with "If I Had a Girl Like You" and "We Must All Pull Together."

Harold Kelley, of Anderson & Kelley, never fails to score with his latest Francis & Day stormer, "Swinging in a Hammock." This number is a leading feature of their act at the Pavilion, Bournemouth, this week. Eileen Connelly, playing in May & Joan McGuinn's "Fast Life," at the Devonshire Theatre, Broughton, Manchester, receives a great reception for her rendering of "It Happened in Monterey."

"It Happened in Monterey" continues to be the outstanding musical hit in "The Laugh Parade" revue, in which it is rendered in artistic style by Marie Worth. Audiences at the Hippodrome, Wigan, this week are not slow to appreciate both singer and song. Dorothy Carter immediately saw the possibilities in "My Baby Just Cares for Me" and has included this snappy hit in her "Records" Company, at the New Town Hall, Spilsby, this week.

Peter Derek, Ltd.

Now that pantomime artists and producers are busy making up their programmes, it is well to remind them of the many remarkable numbers published by Peter Derek, Limited.

All types of artists are catered for by this firm and a visit to 8, Moor-street is well worth while. To mention a few outstanding numbers and their types: Light comedy, "Sittin' on a Haystack," a certain panto. hit this year; "I'm In Cupid's Garden," "On a Devon Farm," "Put up Your Old Umbrella" and "Jemima"; for soubrette, "I'm a Good Little Girl at Night," "My Italian Boy," "Things You Do For Mother" and "Ain't it Nice to Have Another Father?" P. D. have also some beautiful melody numbers, such as "When the Orange Trees Blossom in Spain," fox-trot tango; "Hindoo Love Birds," Eastern fox-trot song; "Baby Angel," fox-trot song; "Hoping and Dreaming" and "Sweetheart Mine," two very delightful waltz songs.

"Sittin' on a Haystack" was put over by Norman Cutler at the Veterans' Club, London, with enormous success. Mr. Cutler makes a decided hit with this number whenever he sings it.

D. Webber, of the Cosmo Orchestra, at Crediton, writes to say that the fox-trot comedy song, "On a Devon Farm," is enthusiastically received and encored.

"Baby Angel," the great fox-trot, is being played all over London by the principal band leaders. Chas. Baker and his Band played it on Saturday last at the Connaught Rooms with great effect.

Fresh reports are continually received of the success of the favourite, "Hindoo Love Birds." Herby Laws is now making a feature of it at Dalston Picture House and G. P. Coughlan is also doing it at Dalston.

Tom Storey's Excelsiors, at Rawtenstall, are making a regular feature in their show of the new fox-trot song, "The Birth of Another Day." A great melody number this.

"Sweet Marguerite," a graceful waltz song, has, we hear, been a favourite in Canadian ball rooms. It was also recently broadcast by the Orville Johnston Orchestra.

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Rehearsal at 12 noon for—
Bransby Williams, Hai-Yung, Charles Hayes, George Lacy, Jack Clifford, Lily Moore, Ross & Radford, Betty Warren.

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"Talkies."

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Monday, November 17, 1930.

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Rehearsal 12.
Company as booked.

BRIXTON EMPRESS.
Rehearsal 12.
James Brennan presents "LE REVE PARISIEN."

WATFORD PALACE.
Rehearsal 2.30.
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Macdonald and Young present "LOVE LIES."

The above are communicated for information without prejudice.

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Keith Prowse.

At the Palladium, Miss Gracie Fields is featuring with outstanding success "I'd Like To Find The Guy That Wrote The Stein Song." Mr. Randolph Sutton, at the same hall, has added "Shoo the Hoodoo Away" to his repertoire. The Palladium Fisher Girls make a special dancing feature of "With My Guitar And You." This number should make a very pleasing interlude. Miss Jean Andrews, at the Hackney Empire, is singing with great success "My Heart Belongs." The number is being received with great acclamation. Haig and Escoe, the Irresistible Pair, have introduced "I Want To Be" into their programme, which number they put over in fine style.

Miss Jose Collins, at the Empire, Swansea, features with her usual success "Just For A While," and a new number which she first introduced at the Coliseum, "My Heart Belongs To The One Who Belongs To Somebody Else."

Miss Ella Shields, at the Brixton Empire, gives a delightful rendering of the now famous "Stein Song." She has in active preparation the firm's new number, "Go Home And Tell Your Mother."

At this stage we must not forget the pantomime hits of 1930-31, songs that are bound to get over. For every comedian and principal boy, "I'd Like To Find The Guy That Wrote The Stein Song" will be found a very strong item. "Smile While You May" is another happy-go-lucky song suitable for principal boy or second boy. As a duet we can confidently recommend "I Don't Mind Walking In The Rain (If I'm Walking In The Rain With You)." It has a fascinating tune and words that are above the average type of lyric. "Shoo the Hoodoo Away" is another production number suitable for any savage island scene. Another number that will prove a riot is that very delightful melody fox-trot number "With My Guitar And You," the refrain of which number has haunting qualities that will be long remembered by those who hear it. In "When Twilight Comes" we have an exceptional concert ballad made famous by John McCormack, and this number is an ideal proposition for any artist who excels vocally. The song that will undoubtedly hold its own during the pantomime season will be "My Heart Belongs To The One Who Belongs To Somebody Else."

Chappell and Co., Ltd.

On her return after three years' absence from the variety stage, Ula Sharon is making a big feature of "You Brought A New Kind Of Love To Me," at the Coliseum this week. Iris and Noranna Rose are including "You Brought A New Kind Of Love To Me" in their repertoire at the Palace Theatre, Bath, this week. Hope Charteris is finding "You Brought A New Kind Of Love To Me" an enormous success, whilst Philip Ridgeway is making a special feature of this number in "The Ridgeway Revue" broadcast on November 14th and 15th.

We hear from Nellie Towers that she is scoring heavily with "You Brought A New Kind Of Love" at all her engagements. The Godwyn Four are making a big feature of the cheerful, rhythmic fox-trot, "Sweepin' The Clouds Away."

Violet Stephens is featuring the new comedy song, "Tid-dle-id-dle-um-pum," at all her engagements. David Navarro writes to say that Ernest Longstaffe's new song, "Take Off Your Coat," is an enormous success. Frank Farrall is scoring a terrific success with "Take Off Your Coat" in "Council Houses" Company at the Hippodrome, Preston, this week.

All artists are cordially invited to call in and hear our wonderful batch of numbers at the new Chappell Popular Professional Department, Victoria House, 142, Charing Cross-road, W.C.2. If unable to call, send 2/- for full selection.

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The house of Montgomery Successors Ltd., still continues to extend her heartiest invitation to all concert, music-hall artists and band leaders to call and hear our very latest numbers, and would mention at the same time that we will be issuing two new releases, entitled "Blue Lagoon" and "Please Percy." These two numbers will be featured and recorded by Billy Elliott and Randolph Sutton respectively. The latter number is a big follow-up song on "Oh! Arthur, What Have You Done To Martha?" whereas "Blue Lagoon" will prove to be one of the biggest ballads in the country, as it has a rhythm with a lilt that will appeal to every one.

Miss Mavis Boyd and her Mayfair Girls will be featuring as one of her outstanding numbers, "The March of the Chocolate Soldiers," at all her future engagements.

Fred Lake, the well-known entertainer, is achieving huge success with "Why Don't You Keep Out Of My Dreams" and "The Polar Bear's Come Back," and has recorded the latter number.

Chris Venner is working with success "Why Don't You Keep Out Of My Dreams," and will be putting on "Blue Lagoon" very shortly. Both of these numbers he intends recording.

Miss Carlton and Girls reports that she is doing exceptionally well with "Oh! Maritana," "In The Congo," and "Why Don't You Keep Out Of My Dreams,"

(Continued on page 15.)

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CONDUCTED BY

Musicians' Union and Alien Bands.

Favourable results were obtained at a conference promoted by the London Trades Council between representatives of the Musicians' Union and West-end Hotel and Restaurant Proprietors, who attended last week before the Ministry of Labour to discuss the situation with reference to the employment of alien bands in the various London establishments. The system of administration was discussed and the Department is issuing a memorandum on the subject which will be submitted to the parties concerned at an early date.

There is every prospect that arising out of the discussion the necessity for employing alien musicians will in future be discussed between the employers and the Union before applications for permits are made. Agreement was reached between the two sides in the presence of the Ministry officials that the introduction of complete alien bands into this country was no longer felt to be necessary.

The Orchestra Keeps on Playing.

In cases of fire alarms at the cinema it was always the orchestra that kept on playing and thus in many cases averted disaster. Similarly, when the electric power failed in a wide area of the West of London on Friday night and plunged cinemas in darkness, the orchestra at the Commodore, Hammersmith came to the rescue and entertained the audience until the talking film, "Laughing Ladies," could be continued. Emergency batteries supplied the lighting. At other halls where there was no orchestra, the audience waited in a state of anxious suspense.

"Follow Through" Band Re-formed.

Percival Mackey has gathered together again the band of "Follow Through," which enjoyed a long run in London until a few months ago. This band, consisting of highly paid star musicians, was recognised as one of the finest musical combinations heard in a theatre pit for a very long time, and it is to be used in Jack Buchanan's new production, "Stand Up and Sing," which opens early in December, in Southampton. Percival Mackey was approached on the question of conducting the orchestra, but his Savoy Hotel engagements made acceptance out of the question. He may, however, be able to take the overture and the intermission if he can arrange to spare the time. Mackey will long be remembered as the leader of the orchestra of "No No Nanette," in which rôle he distinguished himself in no uncertain manner.

The Xylophone King.

Massive Teddy Brown, who fills a considerable portion of the Coliseum stage this week, was a well-known drummer in New York at the age of five. At thirteen, he was a xylophone soloist in a leading theatre of that city. At seventeen, he was tympanist with the New York Philharmonic Symphony Orchestra and solo trumpet at the principal vaudeville house on Broadway, the Palace Theatre. At twenty-one, he entered the orchestra of the Metropolitan Opera House. Then he came to London and created a sensation with his xylophone playing at the Café de Paris. He has topped the bills at the London Coliseum and Alhambra, and played to the Prince of Wales by command at St. James's Palace.

New British Orchestra for Dominion.

A feature of Maurice Chevalier's programme at the Dominion Theatre starting on December 1st, will be an entirely new British Symphonic Orchestra of thirty-two performers, conducted by Melville Gideon, which will then be making its first appearance. This orchestra will play for the whole performance in the pit, and possibly on the stage as well. Melville Gideon is the well-known ex-Co-Optimist, and the getting together and production of his Symphonic Orchestra has involved several weeks of rehearsals. Eventually this orchestra will be heard all round the country.

The Varsity Club, Upper Tooting.

Ted Neild, the saxophonist, has installed a band at the Varsity Club, a new dinner and dance club, opened in Trinity-road, Upper Tooting. It is a four piece combination comprising sax, violin, piano and drums. The band feature a pleasant hot style for dancing and also play for the cabaret, which is changed each night. The personnel of the outfit is Ted Harris, violin; Stewart Harris, piano; H. Farley, drums; and Ted Neild, on saxes and clarinet. Ted Finch, the well-known music-hall artist, is floor manager to the Club.

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EDGAR WHITE

Another Busy Band.

A pretty full day is enjoyed by Cyril S. Watts and his orchestra, who start at Boots' Café, Southend-on-Sea, at 12 o'clock and play up to 2, and go on again from 4 to 6. They then change into dress clothes and officiate in the orchestra at the Ambassador Theatre from 7.30 to 11 o'clock. Their "spare time" is fitted in by rehearsals, which usually start at 10.30 every morning.

Mr. Watts tells me he comes from Ilfracombe, whence, after playing at all the principal hotels, he migrated to Southend in 1925, for the purpose of forming a band to open the Talza Hall, where he was in charge for eighteen months. After fulfilling a number of engagements at various cinemas and hotels in the district, he was invited to form a five-piece combination for Boots', Chemists', Café, where they started on July 30, 1927, and proved so successful that the band is still there. At the first tea dance on Wednesday afternoon the café was crowded. Later the management of the Ambassador Theatre, who some time before had dismissed their orchestra to install a panatrope, decided to engage another. Mr. Watts was successful in securing the contract and commenced on August 4th last with the play "Mary Rose," with Miss Fay Compton in the principal part. The combination consists of Len Bordelot, piano; Ernie Andrews, alto tenor and soprano saxes; Marjorie Evison, violin; Syd Barker, 'cello, banjo and guitar, and Mr. Watts himself, M.D., drums and xylophone, etc. The boys are very keen on their work, each one being a soloist, and play any class of music from opera to jazz.

Chatham and Mid Kent Band Contest.

Semi-professional dance bands in Chatham, Maidstone and all Mid Kent towns are invited to communicate with C. Clarkington, the organiser of the Chatham and Mid Kent Open Dance Band Contest, c/o 69, Charing Cross-road, W.C. This is the first contest in Chatham and promises to be the most interesting contest held in Kent.

Locarno.

It must have been a new experience for Mr. Laurie Johnson and his Waldorf Band to play in the open air, which they did last week for the opening of the Tom Thumb Golf Course at Streatham Hill by Miss Gracie Fields. I went down with Mr. Billy Caryll and Miss Hilda Mundy. It was a cold day, and unfortunately Billy's car would not start, so we arrived late, after the formal opening. Mr. Caryll was to have played the first round on the new course with Miss Fields, but this also had to be cancelled; and Miss Fields went round on her own. There was a small informal reception at Locarno afterwards, at which Mr. H. S. Kingdon and his charming wife entertained a few of us. Billy, Hilda and Gracie kept us all highly amused talking of their recent New York experiences.

Mecca Café Cabaret Dance.

Felix Mendelssohn, the well-known organiser, gave one of the best cabaret dances he has yet given at the Mecca Café, Charing Cross-road, on Saturday, the 1st inst. The programme comprised E. Lockyer (eccentric dancer), F. Pond (tenor), Baby Judith (a very clever child dancer) and Smiling Billy Mason, of the Lawrence Wright Music Company. The dance music was supplied by Miss Peggy Wildon's band, who should go a long way in the musical world.

The Billingsley Octette.

Under the direction of J. F. Billingsley Higgins, violinist-conductor, the Billingsley Octette performed at the Staines and District Co-operative Society's Exhibition at the Town Hall, Staines, during the week ending November 1. Several members double, so that the band were able to "put over" the latest popular numbers in the approved modern style. The programme items ranged from symphonies and other classical numbers to the latest musical comedies and fox-trots. It was a most successful engagement and the octette was enthusiastically received.

The Eclipse Ball.

Plans for Mrs. Robin d'Erlanger's annual ball in aid of St. John's Hospital, Lewisham, are well advanced; and the Pageant of a Thousand and One Lights to be presented at the Park Lane Hotel on Wednesday, December 17th, promises to be a gorgeous picture. Tickets may be obtained of Miss Ellaline Macey, 42, The Manor House, N.W.1.

Doug. Swallow's "Blue River" Band.

Doug Swallow, who has been playing at Sherry's, Brighton, for the past four months, has signed a three-years' contract with the Mecca Cafés, Ltd., London, and is now transferred to the firm's new hall, the Ritz, Manchester, where he has performed to record attendances. The personnel of the band comprises Billy Green, in singing, dancing and conducting; Stan Hodson, first sax, clarinet and soprano; Fred Pierce, tenor sax, clarinet, soprano and violin; Bert Bullock, piano and accordion; Les Walton, banjo, guitars and trumpet; Harry Daybles, trumpet; Tommy Fennell, trombone and sousa; and Al Roach, the well-known bass and tuba, recently of the Fred Elizalde's band and the Savoy Orpheans; and Mr. Swallow himself, drums, xylophone, etc.

Ladies' Band's Scottish Send-off.

After their last performance at the Ideal Homes and Foods Exhibition at Edinburgh, each member of Evelyn Hardy's band was presented by the organiser with flowers and boxes of chocolates, and Miss Hardy herself received a lovely tout-en-cas. The Pipemajor of the Queen's Own Cameron Highlander's band accompanied the visitors to the station and played for them as the train left Waverley.

The Autumn "Drummer."

Geoffrey Clayton is "mishandling" an Information Bureau in this quarter's edition of the "Drummer" and does it in his own genially humorous fashion. "Bells-Played Hot" by Bob Manning and "Short Cuts and Short Rolls," by Eric Little are among the other features of this bright little paper.

Barry Changes.

Sir Arthur Carlton, of Bath, has severed his connection with Barry, Glamorgan, and the Theatre Royal and the Silver Cinema have been taken over by Mr. W. A. O'Connor, of the Savoy Super Cinema, Folkestone, whose entertainment enterprises in London and the Provinces have proved very successful. Mr. Albert O'Connor, late manager of the Folkestone house, will be resident controller and booking agent for films and vaudeville, with Mr. J. W. Russell as general manager of both houses.

At the Silver Cinema, extensive alterations of the interior structure, seating capacity and decorations are well in hand, a Western Electric Sound System is being installed, and when it re-opens on the 24th inst. as the "Savoy Super Cinema," local patrons are assured of big feature programmes amid comfortable surroundings. The Theatre Royal is continuing with silent features for a few weeks, but in the interim programmes are being augmented by first-class vaudeville acts. After closing down for alteration and re-decoration at the end of the month, it will re-open with a pantomime at Christmas. There will be an orchestra at both houses.

Harry Thorley at Edinburgh.

A packed house every night is reported by Harry A. Thorley, who opened with his band recently at the Strand Café, Edinburgh. Mr. Thorley was formerly musical director of the Tower Theatre, Skegness, an appointment which he held for five years. He provided dance bands for innumerable local functions. His San Remo band had for four years been a regular feature of Mr. Fred Clements' open-air show at Happy Valley, and during the last two years one of his bands had been incorporated by Mr. Clements in the evening show of "Arcadia Follies."

The band which Mr. Thorley has taken to Edinburgh is a quintet, all of the members having played with him at Skegness. Mr. Thorley, of course, provides the piano lead; Jan Ramsden, former leader of the Arcadia band, plays the violin, and Jack Bell presides over the drums and effects. Irving Aardron, who for some time was a member of Leslie Wallis's well-known dance band, plays the alto and tenor saxes and violin and is also the vocalist; while the range handled by Dryden Phillipson, the concluding member of the combination, includes the alto, tenor, soprano and baritone saxes, the violin and the guitar.

Hastings Municipal Orchestra.

The Municipal Orchestra, under the direction of Julius Harrison, is proving exceedingly popular, and the sale of season tickets proceeds apace. During the week special programmes are being presented, and on Saturday Elisabeth Schumann will pay her first visit to the town. On November 26th "Hiawatha" will be given by the Municipal Orchestra and Hastings Madrigal Society.

Orchestra and Organ Lifts.

An orchestra lift is to be installed at the Capitol Theatre, Didsbury. The installation will be on lines similar to the lifts installed by W. J. Furse and Co. at the Davis Theatre, Croydon, and the New Savoy Cinema, Dublin, where they have proved very successful. The same firm are also installing at Didsbury one of their latest type cantilever organ console lifts, of which they have over thirty in operation in various parts of the country, trouble-free and highly efficient in use. An organ lift of similar type is also in hand by Furse for the New Dominion Theatre, Walthamstow.

Leicester Brass Band Festival.

The test pieces for the 1931 contest will be 1, "The Severn Suite"; 2, "La Favorita"; 3, "In Old Vienna"; and 4, "The Golden Age." As in previous years Lieut. J. Ord Hume will conduct the massed band concert.

Carter and his orchestra are still going strong with their Sunday evening concerts at the Corn Exchange Leicester. This band is assisting musicians thrown out through the talkies, and at each of the performances hundreds have been unable to obtain admission.

Loughborough Developments.

Rumour has it that Loughborough is to have more amusement houses erected. A new talkie house, a dance hall, and a skating rink, are the projects mentioned, and ground is now being viewed with that object.

Pachmann's Modesty.

During the War a concert was given in aid of the Italian Red Cross, the artists being M. Pachmann and M. Ysaye. To commemorate the success of the concert a few friends gave a dinner in honour of the two soloists, and during the evening the conversation turned on the merits of truth and modesty. After some argument Pachmann joined in the fray. "My friends," he said, "there may possibly be better pianists than I, but"—holding up his two hands—"finer fingers. That, my friends, is not modesty, but the truth."

CLUB AND CABARET.

By VIATOR.

Locarno.

Quite the best cabaret show I have seen at the popular Streatham Hill Dance Hall was there on Club Night last week, and I must also add that there was an enormous, if not a record, crowd present to enjoy the good fare provided by Mr. H. S. Kingdon. Miss Eve Fulton and her new partner opened the show in a smart dancing act. Miss Fulton's technique is brilliant, and her toe-dancing and tap-dancing excellent. For her second effort she made use of some tiny hurdles, and her work jumping over these on her toes, and in other stunts, was highly commendable. I was present the previous evening at the first of a series of auditions held here on Monday evenings this month to discover new cabaret talent. As far as new material was concerned I, personally, did not see any, but I was gratified to notice that the two turns that went the best were Les Dorians and Carlos Ames. I had been singing their praises to Mr. Kingdon and the Locarno management, and other managements generally, for some time. So successful was Mr. Ames that he was immediately booked for the following night, and on the Tuesday he wisely varied his programme, opening with some delightful classical music on his harp before he gave us those popular selections that are always a furore. Mr. Ames was cheered again and again and had to oblige with an encore before the audience would let him go. The final turn was that of Henderson and Lennox and Four Girls. This is one of the best shows of its kind I know. I discovered them first at Murray's Club some months back and they have since gone from success to success. The quartette are all beautiful girls with just the right cabaret air; they can dance "some," and wear some attractive costumes with charm. As for Henderson and Lennox, their dancing always was good, but the show I saw them put over here last week was a revelation in humorous footwork.

The Roadhouse.

Mr. Henry de Bray welcomed a big crowd to the popular Leicester-square Club last week. The programme consisted of Datas, the memory man, who seems to have found a successful new field for his activities in cabaret; Dawnya and Petrova, who are extremely popular here, as indeed, everywhere, and Isolde Alexis and Carlo, a musical and dancing act of merit that was booked on the audition night of Sunday, October 12th. These audition nights are increasingly popular. The motive of the Roadhouse Club Committee, headed by Harry Adams, is to give British artists a chance of being seen in the West End. Any British artist desirous of a fair trial with a view to engagement should apply to the Roadhouse Club. Recently, Snow and May, the coloured Broadway Steppers, two smart girls, appeared in a very good singing and simultaneous dancing act, and they were immediately booked to appear at the Terrace Club, Clapham. The Angelus Sisters; Miss Jennie and a ukulele; Kitty Godfrey; Nora, Thora and Anne, and the Five Figaros, in a much-applauded musical act, were other good turns. Mr. Alan Shires, the dancer, gave, by request, a humorous recitation. The sensation of the evening, however, was my old friend, Murray, the Escapologist, who, as the result of a friendly wager, escaped on the cabaret floor, notwithstanding being tied up by such strong men as Kid Lewis, Harry Mason, Dave Shade and Kid Berg.

The Cosmo.

There is to be a grand Armistice Night Carnival here to-night. Last week, Giovanni, the Master Pickpookot, again aroused big audiences to considerable amazement and amusement with his wonderful conjuring and unique method of extracting coins, letters, watches, and all sorts of things from anybody's pockets without them being aware of it all. This is a turn I always enjoy, and so do audiences everywhere. Trevor and Greyling, two boys who dance, also did well in a capital terpsichorean act that got right there.

The Trocadero.

Rarely can a more varied and well-known collection of comedians have been gathered together than that which will appear in "Trocabaret," the late-dinner show at the Trocadero, during December. It includes Frederick Culpitt, assisted by Jan Glenrose, in "Nothing that Matters"; Randolph Sutton, Britain's premier light comedian, with Stewart MacBean at the piano; Bransby Williams, in "Bransby Snaps"; Billy Bennett, "Almost a Gentleman"; Melville Gideon; Naunton Wayne, in "Personal Persiflage"; Cresso Bros.; the Phlegmatic Swedes; Norman Long, "A Song, a Smile and a Piano"; Julian Rose, in monologue and song; Trevor Watkins, a Welsh singer; Mr. Flotsam and Mr. Jetsam, the famous wireless and vaudeville stars; Gillie Potter, the Royal jester, and Will Hay and company in an episode of St. Michael's. For after-theatre diners there is Charles B. Cochran's new song and dance show, "The Prosperity Party," in the Grill Room. Recent changes in the cast of this production include the replacing of Stadler and Rose by Mille and Wilson, "two boys with new comedy angles," and the introduction of Manuel Vega in his original comedy act, in place of the Gerards.

The Empress Rooms.

Entertainers new to most of London will appear in cabaret at the Empress Rooms, Kensington, during December. They include the Royal Peking Troupe, Chinese acrobatic jugglers, and the Cresso Bros., a Swedish trio who perform extraordinary gymnastic feats without turning the proverbial hair.

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VARIETY IN THE CINEMA

By VIATOR.

Brixton Astoria.

The Walsh Brothers provided an excellent variety turn at this fine house, the first of the Astorias, last week. They opened with "In Zululand," in which they harmonised well; then one of them sang in fine style "A Cottage for Two," and followed with another clever song and dance. The humorous item which they sang together brought down the house. Mr. Fred Kitchen and his fine orchestra excelled themselves in their brilliant selections. I liked particularly their rendering of "Say a Little Prayer For Me." Mr. Lawrence Wright told me some weeks ago what a furore this number would be, and his prognostication has been easily proved. Then the violin solo "Cavalleria Rusticana" was played with rare technique and feeling, and very good too was "Song of the Dawn."

Streatham Astoria.

A cubist background, shaded lights, piles of vari-coloured cushions; this was the setting for that clever terpsichorean act of Grande and Maxted's here last week. For their first number the little lady wore a charming frock of pink velvet and she and her partner danced a waltz number which was at once graceful and charming. The next item was a smart tip-toe dance by the third member of this little company, at the end of which she was joined by the male partner, and they performed some extraordinarily clever balancing poses. Attired in a smart little black velvet tunic and pill-box hat, the tip-toe dancer appeared again and gave a dance in military style, still on her toes, with marvellous timing. Their final number was an apache dance by the original couple with some amazing falls, acrobatics and a hair-raising ankle swing at the end.

Kennington Theatre.

Miss Olga Zita's musical act was a big success here last week. Her instrumental playing is excellent, and her various changes of costume add an undeniable attractiveness to a fine turn. Her finale, too, has a real punch in it. Mr. James Stewart's tramp at the piano act has many original touches. His patter is very smart and many of his piano stunts are unique in conception and execution. He had a great reception, and so did Kingsley and Forde, who contributed a very successful comedy act as the Postman and the Kiddie. This should do well. This week Len Radford, Camille Gillard and Terry O'Dare, assisted by Squires and Leslie, are the variety turns.

The Globe, Old Kent Road.

"Hullo, Bermondsey," was the title of the stage show put on here last week by Mr. E. Kidd, the manager, who also conducted the orchestra. The show was much to the liking of Old Kent-road-ites who, despite the introduction of "talkies" here, obviously appreciate variety also. The instrumental music of the band was good. Also in the cast were Stanford and Grey, whose comedy was very popular; The Sydney Steppers, who not only danced in good style but proved their versatility by some neat acting; and Kaye and Kahn whose nicely dressed turn contained a great number of laughs. Mr. George Latter sang well and the whole show went with a rare swing from start to finish.

Islington Carlton.

I renewed acquaintance here with Mr. Charles H. V. Brown, the courteous young general manager of this hall, and found a variety interlude in full swing. The Carlton Kids sang and danced with happy insouciance and a precision and ability which would put many older troupes in the shade. The Melvilles, those two Scottish club and hat juggling comedians, performed extraordinary feats with apparently the greatest ease. Finally, George Lacy, a hard-working comedian with a good voice and two good numbers, a medley parody, and a fairy burlesque, obtained big applause.

NEW NUMBERS REVIEWED.

BY A SPECIALIST.

Orchestrations from Keith Prowse.

Heralded by fanfare from saxophones and brass, the melodious song fox-trot, "My Angel Mother," sweeps slowly along. Leon Silver and Beresford all have a hand in its production, and Eddie Ursell, who has arranged it for the orchestra, has produced some fine work for the saxophones, the combination of his first and second trumpets being particularly fine. I confidently expect to hear this song at many of the halls.

Another good orchestral number is Fred Reeve's arrangement of Ray Benson's song, "Close of Day." Here, lavishly painted upon a background of solid chord work, including divided violins, we have grand colour work by trombone, trumpets and saxophones. A great arrangement.

"After Your Kiss" is a number which will raise enthusiasm among bandsmen. The music is by Nacio Herb Brown but is hardly typical of his style. However, the composition does not suffer in consequence. Frank Skinner has produced his usual hot scoring which includes solos for saxophones and a "pretty" obbligato from the alto sax escorting the trumpet holding the melody. The lyric is by Edward Eliscu.

Good as the above are, in my opinion the waltz song, "Our Love Song is Ended," by Brett Davies, has them beaten for sheer beauty. The orchestration is by Aubrey Kennett, and his trumpet and violin writing is delightful. The judicious use of the bell here and there, small as it is, adds to the charm. The words of the lyric by Anona Wynn, especially in these days of vocal choruses, help with their dignity.

The sheets with Ted Sellers' arrangement of "Over the Garden Wall" on one side and that of Lew Stone for "One Night Alone With You" on the reverse should prove an excellent investment. Both these numbers have the hallmark of popularity, but of the two I prefer "Over the Garden Wall," for the lyric is neat and almost sings itself as the melody skips brightly along, not too quickly, however. "Hot" trumpet and saxophone work are provided for while the fragmentary interjections from the trombone are excellent.

Of "One Night Alone With You" it is noticeable how the melody remains throughout in the upper regions, but this does not detract from the excellent orchestration. A great number for syncopation.

The publishers are Campbell Connelly, from whom have arrived also "More Than You Know," a Frank Skinner arrangement from the Metro-Goldwyn-Mayer production "Great Day," and "Rollin' Down the River," orchestrated by Ken Macomber.

The orchestration of "More Than You Know" is superb and is backed with plenty of chord work, which sounds particularly nice in the quieter passages. The melody in the later stages of the arrangement is wilful, doing quite unexpected things. A slow tempo fox-trot this.

A little faster and perhaps more orthodox is "Rollin' Down the River," which has a pleasing melody, quite a long variation of which later on can be heard on the trombone. As the theme is sentimental, this sounds good, and although a half-dozen bars separate the last variation from the original (which is now repeated) the break is not sufficiently long to spoil the happy effect produced by the contrast of the bright instruments picking up the refrain.

LE REVE PARISIEN.

AT WALTHAMSTOW PALACE.

A spectacular production of some note is here this week in the revue "Le Rêve Parisien," presented by James Brennan, and the principal scenes with their lavish dressing and colourful lighting achieve a lasting success. Amongst these are "The Human Fan," Autumn to Winter," "The Dress Transformation," "Palace of Jewels," and a Grand Staircase scene. There are many comedy interpolations with Claude Lester as the leading fun perveyor, assisted by Harry Vardon, the pair causing great fun in many scenes. Hylda Baker is another on the programme whose ability is outstanding. Grace Hartington and Vernon Drake, individually and in duets are responsible for some good vocal numbers. Grace has a charming style and Vernon's stage presence and personality are delightful. Elaine Robinson and Alan Gordon are two more vocal artists who are heard in "Eugene Stratton Memories." Mady and Co. a lady and a gentleman offer some astounding acrobatics and cartoonist work and Gerty and Lysia present some good "adagio" work in dancing. Eddie Connor, Len Edwards, Doreen Anaree and Terry Stewart are other useful members of the cast and Jessie Ruddock's twelve Parisian Girls perform a variety of dancing steps.

Rubinstein and Wrong Notes.

Rubinstein used to say that he could have composed a symphony with the wrong notes he played in the course of his career as a pianist. This was his way of suggesting that there are other things in interpretation of music than note-accuracy. All the same, he was keen enough on accuracy, as is suggested by the story of his wrestling with a passage in a Scarlatti sonata which would not come right. Practising it over and over again, he at last put a 20 mark gold piece on the piano, saying that he would add another each time he bungled the passage and then give the proceeds to a hospital. "By the time I mastered that sonata," he said afterwards, "the hospital did very well."

"MY WIFE'S FAMILY."

AT THE ALEXANDRA, STOKE NEWINGTON.

Fred Duprez presents here this week himself and company of all-round good actors, in a change from the average programme here, a farcical comedy, "My Wife's Family." There are some full fledged roars and very many titters in this production. "My Wife's Family" is in three acts, devised, written and produced by Fred himself from an original story, into which he has crowded the funniest of situations and the wittiest of lines. There is a plot right through and the complications lead up to big roars of laughter in each scene. Fred puts over a wonderful performance as Jack Gay. Apart from the "book," Fred inserts spontaneous asides and gags which never misfire whilst his style and gestures are provocative of big entertainment. Maudie Olmar proves herself an actress of charm as Mrs. Gay, and Jean Lester adds to the fun with some clever character acting as "My Wife's Mother." Albert Darnley puts over a fine portrayal of comedy. Pat W. Williams does well as the father-in-law and others in the cast who do good work are Norman Matthews, Victor Lorraine, Florence Matthews, Winifred Felix Pitt and Angela Barrie.

FROM THE SONG PUBLISHERS.

(Continued from page 13).

and intends keeping these in her repertoire for some time to come. The firm strongly advise all pantomime producers and artists to write in to Victor Gould, Professional Manager, for all the big successes this firm is and will be putting out, or if anywhere in the vicinity of Denmark-street, a call would be much appreciated.

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Pantomime producers and artists who have already heard the firm's budget of panto numbers have definitely made "I Remember You From Somewhere" a very strong favourite for the forthcoming pantomimes. Mr. Francis Laidler is including "I Remember You From Somewhere" in his various pantomimes and intends to make the number his big feature song.

Mr. Harry Roxbury, the well-known panto producer, called at our office and he has a very high opinion of "A Cottage For Sale," which is unquestionably the outstanding ballad fox-trot of the year, and he will make a big song scena of this number in panto.

"A Cottage For Sale" is unquestionably one of the greatest appeal ballads ever written, and vocalists should not miss this outstanding song.

Miss Gracie Fields has in rehearsal "Don't Tell Her What's Happened To Me," which she intends to produce at an early date. We heard Miss Fields at the Palladium last week, and her rendering of "A Cottage For Sale" was delightful.

That well-known versatile act, the Bros. Walsh, are featuring at all their engagements "A Cottage For Sale" and "Barnacle Bill the Sailor." They also have in rehearsal De Sylva, Brown and Henderson's masterpiece, "Don't Tell Her What's Happened To Me."

We heard the famous Troy Sisters and Helen, at the Carlton Cinema, Upton Park, last week, and they gave a very neat rendering of "Don't Tell Her What's Happened To Me," and closed their act with "Highway To Heaven." Mr. Arthur Lewis, who is handling this well-produced trio, tells us that they are repeating their last week's success at the Hippodrome, Liverpool, this week.

"Highway To Heaven" is a bright number and artists looking for quick numbers, which are few and far between these days, should obtain copies of this immediately.

"I Remember Your From Somewhere" looks like being even bigger than "A Cottage For Sale," and this number is an ideal boy and girl duet or could be used as a single number.

Artists are invited to call at Victoria House and hear ou budgets of pantomime songs.

Send 2/- for a full selection of Victoria hits, including those above-mentioned.

We have pleasure in announcing through these columns the titles of three new De Sylva, Brown and Henderson numbers, namely, "Never Swat A Fly," "There's Something About An Old-Fashioned Girl," and "I Am The Words, You Are The Melody," which will be released shortly.

Nottingham's Municipal Skating Rinks.

Four roller skating rinks were opened under the direction of the Nottingham Public Baths Committee last week. Two of these are at Victoria Baths and the other two at Portland Baths, Muskham-street, and Noel-street Baths. At the Victoria Baths, competitions for musical chairs and spot prizes are featured.

CHATHAM & MID KENT OPEN DANCE BAND CONTEST.

SEMI-PRO DANCE BANDS in Chatham, Maidstone and all Mid Kent Towns please communicate with C. Clarkington, the Organiser, c/o 69, Charing Cross-road, W.C.

This is the first Contest in Chatham, and Bands are advised to enter now, as delay means that entries will be too late after Nov. 14th.

It promises to be the most interesting Contest held in Kent.

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